The Journal of the Society of Architectural Historians

VOL. 6, NOS. 1–2 JANUARY–JUNE, 1947

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The Society of Architectural Historians

FOUNDED 1940

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2. To foster an appreciation and understanding of the great buildings and architects of historic cultures.
3. To encourage research in architectural history, and to aid in disseminating the results of such research.
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"Villas and Cottages" by Calvert Vaux

CONDENSED BY EDWARD STEESE, A.I.A.

FOREWORD

THE following text is a condensation from *Villas and Cottages* by Calvert Vaux,[1] Architect, published by Harper & Brothers in 1857.

The book was given to me somewhat in jest, but at first nostalgically amused by the architecture I had read only a small part before I realized the author's charm and wisdom: and also that he was talking in parlance of the present day, yet to how different an end!

I am no "modernist," as Mr. Vaux considered himself, but I have on occasion deflowered buildings he might well have designed into something approximating present taste and not unlike the square white boxes that he so abhorred: ruefully, however, for none born in the sunset of the Victorian era can fail to have some fondness for the type of his ancestral habitats. Surely preponderance of *baths* does not make up for lack of *spaciousness, white lead and spinach-green* for absence of *dignity* and *repose,* a rumpus-room in the cellar for a generous attic. There is a great deal to be said for "Hudson-River-Bracketed" after all.

That fashions and philosophies may change, but basic man remains the same, should make the modernists pause: in another day, with the same approach to the same problems, they might well again be building "picturesque" villas in Newburgh and Newport along with other advanced thinkers like Mr. Vaux, and perhaps (with equal talent) achieve equal distinction. Somehow I believe that children growing up in such buildings would have more "pleasant homes" than any dweller in the government-subsidized apartments of this "democratic" day.

It is interesting to read Mr. Vaux on cavity brick walls, Venetian blinds, and ventilating ducts, which all disappeared for many years only to become features of present-day modernism; it is also stimulating to read his obvious but excellent reasons for the long-rejected window-hoods, porches, verandas, and overhanging eaves. He mentions the difficulty of obtaining "good" servants, but does not foresee the time when most people have *none;* and he underestimates the importance of a private W.C. for each member of the family, since this, I suppose, would be part of the "brute necessities" discussed in his closing paragraphs.

This, perhaps, "dates" him, but the plans of his villas and cottages merit study for their commonsense and their "pleasantness." I cannot, unfortunately, enlarge on his later and more impressive works: the Bethesda Fountain in Central Park, or the original buildings of the Natural History and Metropolitan Museums of New York. The second of these is now hidden, but the others – at least for a boy who grew up in the 1900's – have lasting charm and, on mature consideration, merit.

The following text word for word is taken from the original work with the exception of parenthetical inserts and minor adjustments for purposes of conden-

1. "VAUX, Calvert (1824–95) A British-American architect and landscape gardener, born in London. In 1843–46 he was an indentured pupil of L. N. Cottingham, a prominent London architect, and in 1850 removed to the United States as assistant to A. J. Downing (q.v.), a well-known American landscape gardener. Subsequently he became Downing's architectural partner, with offices at Newburgh, N.Y., upon Downing's death conducted the business there from 1852 to 1857, and then established himself in New York City, where he entered into partnership with Frederick Law Olmsted (q.v.). In association with Olmsted he made plans for Central, Riverside, and Morningside parks, in New York City, for Prospect Park in Brooklyn, for parks in Bridgeport, Conn., and Chicago, Ill., and for the New York State reservation at Niagara Falls. He also designed numerous buildings, including the first structures for the Metropolitan Museum of Art and for the Museum of Natural History, in New York City. He was appointed landscape architect to the Department of Parks of New York, and also a member of the consolidation inquiry commission for the Greater New York. It was largely owing to his efforts that the Central Park territory was preserved intact and developed in accordance with the original landscape designs. In his professional work he displayed an original artistic faculty, and as a municipal official he was very active. He published 'Villas and Cottages' (1857; 2d ed. 1864)." – *New International Encyclopaedia,* 1904 ed. Other printings of *Villas and Cottages,* 2d ed., appeared in 1867, 1869, 1872, and 1874.

sation. The italics are those of Mr. Vaux. I trust that I have succeeded in conveying at least some of the rare character of his thought and writing.

E. S.

PART I

AMERICAN ARCHITECTS AND ARCHITECTURE

EVERY American must have noticed the inexhaustible demand for rural residences in the (United) States. Nothing like it has ever yet occurred in the world's history (and) the season must come when the whole subject of domestic architecture will be fairly and fully recognized.

It cannot be that the vitality that pervades this branch of architecture can remain satisfied to expend itself on meagre buildings, or continue to pay out millions of dollars without getting something worth having for the money. In an intelligent age and country, ugly buildings should be the exception and not the rule.

The accompanying designs (ranging from log house to the most luxurious type of villa) respond to varied requirements, and are published not to lessen exercise of individual taste, but to provide opportunity for comparison and criticism.

It is said that architects' designs cost in execution more than owners are led to believe necessary; but these assertions are ill-grounded and arise (only) from owners who pretend they need but half of what they are determined to have. Such find a corresponding class of designers and are disappointed, as they richly deserve to be; but reasonable men, who bring to the subject of spending their money the same good sense that has enabled them to realize it, find no difficulty in arranging their outlay in accordance with their wishes.

There are no insuperable barriers to exactitude of estimate except loose instructions from the employer to his architect and indefinite arrangements between the employer and the mechanics (and) it is a common error among those who intend to build that there is no need to consult a professional man. The fact is, a simple design requires to be drawn out with particular care, because in a plain house its *proportions* are all it has to relieve it from absolute unsightliness.

It is encouraging to remark the comfortable residences in our large towns and cities, and it only requires a little more progress to enamel this country with really beautiful homes. A not distant future is, I hope, destined to show that arts may flourish in this free republic as well as under the more despotic governments of the elder continent.

Although there is cheering prospect for American architecture in *the good time coming,* and over the country are scattered public and private edifices innumerable, yet we may say, "There are the *buildings,* but where is the *architecture?* There the *matter,* but where the *manner?* There the *opportunity,* but where the *agreeable result?*"

Is it in churches, in public buildings? Several may occur to mind, although a doubt questions their *Americanism;* but of the majority, does memory linger over the reminiscences of a provincial tour of buildings cheerfully erected with a regard for (both) mutual advantage and individual enjoyment? The answer is *NO.*

Does the secret lie in private buildings, in stores, warehouses, mansions, villas, hotels, streets, or cottages? Architecture has managed to get a foothold in this department – it has begun to *pay,* and that is an excellent sign. Yet even here the mass are unsatisfactory in form, proportion, color, light, and shade.

What is the reason? And why is there comparatively so little beauty? Some will say America is a dollar-loving country without taste for art, others that republican simplicity cannot afford the luxury of good architecture.

Of the two, the latter is clearly incorrect, for knowledge and not money is the source of every pleasurable emotion that may be caused by a building. Indeed, a simple well planned structure costs less than one ill-planned, and its being agreeable does not depend on ornament superadded to the necessary forms of which it is composed.

The other solution is equally erroneous, though there are doubtless many obstructions that hinder development of correct taste; but the spring is by no means dry, and evidence of genuine longing for the beautiful (shows) in an unaffected love for "the country." Indeed the possibility of ease in a country place or suburban cottage gives zest to the labors of industrious thousands – proof of inherent good, true, and healthy taste: of a *possible* love for art.

Till a recent period the fine arts have been considered so closely connected with aristocracy that they must be eschewed as ministering (only) to the delights of a select few. The democratic element *in toto* and tacitly, but none the less practically, has

demanded art for all, if worth anything, or if not, that it perish as a troublesome encumbrance. This is a severe course, but one that has had truth on its side, (so that) every step in advance is a step taken by the whole country.

During the years of effort to give the American million the rudiments of self-reliant greatness and to sink the importance of individuals it is not surprising that advancement in the arts has been less rapid than the progress of commercial prosperity. Ease and leisure welcome art, while industry requires it to be a friend or nothing. The bulk of building belongs to the active *workers,* and is spent by them and for them; *the industrious classes, therefore, decide the national standard of architectural taste.*

How is this taste to be improved? There is plenty of prosperity and opportunity, plenty of everything but education and diffusion of knowledge. The genius of American art may well say of American Education:

> "If she be not fair to me,
> What care I how fair she be?"

Professors of ability, workmen of ability, and an appreciative public are all necessary.

It would seem that (many) architects are not born or bred in the United States and have to learn and unlearn much before their designs can be genuinely American. There is no good reason for this, as architecture is a profession likely to be in request here for several hundred years (and) why should not the article, as it is for home consumption, be raised at home? It is an honorable calling, and when Young America enters upon this study heart and soul, we may expect rapid development; the present facilities for artistic education will be increased, and schools and colleges will foster in the rising generation all such natural gifts as have bearing on these matters.

To insure workmen of ability a chance to improve is the chief thing. Where demand is for stereotyped work the average will be low, but with good illustrated works and a weekly paper devoted to subjects interesting to *all* trades connected with building, advance would be rapidly felt. (Indeed,) wherever there is an American there is a reader, a thinker, and an *actor.*

With reference to the public, the Press is again the improving power. Popular works on architecture (and) popular lectures are simple and effective means to influence the people (to) see clearly, criticize freely, prefer wisely and act judiciously.

The truth is that America is not a dollar-*worshipping* country, but a dollar-*making* country, and it is hoped that correct taste may become as general as is the idea of a republican form of government. We shall *then* hope for genuine *originality* as well as *intrinsic* beauty in American buildings.

In the United States diversities of style are a natural occurrence (taking) into account the early history of the nation; differences of *manner* should therefore not awaken any troublesome sense of inconsistency. Building portrays the social history of the people to whose needs it ministers, but we cannot go beyond those boundaries, for principles, habits of thought, and customs are the directors of all architectural design — which is never an independent affair (of) theoretical existence.

Good architecture of some kind *must* spring up in a society where there is a love of truth and nature and politeness of thought, (but with) carelessness as to the development of the perceptive faculties, a very paltry architecture is the consequence. The individuality of the American people does not depend on tradition (alone), for composed of differing elements exposed to a fusing power so strong, a single generation (may) bring into promience the true national character.

Each nation that has contributed to the population has its (own) religious and domestic character, its distinctive peculiarities and preferences, (but) the Press and the national habit of traveling are constantly at work rounding off angles of prejudice. (Still, however,) sectarianism and private intolerance exist beside an even more distinct opposition to artistic grace and elegance (as) being useless luxuries.

Every sect agrees there (is) but one Creator; therefore all sensations and capacities must emanate from this fountainhead and be intended for use; if not, the Power exercised in their construction must be absurdly employed. (Hence) the moment we arrive at any positive sensation or perception, we may know it irrational, on any ground of morality, to oppose its healthy exercise.

Earnest vitality is the social and artistic need of America, and when it pulsates as vigorously in the heart as in the pocketbook, money-*spending* instead of money-*making* will become the test of a man's ability (and) the arts, architecture particularly, may look for a better, because more natural, era.

Abolition of the law of primogeniture[2] encourages the crude notion that a man must begin with nothing and make his way (only) by dogged perseverance; (but while) industry and perseverance make excellent servants, the idea that a man is a hack and life a treadmill is certainly no mark of either wisdom or virtue, nor (is) the unpleasant spectacle of business converted into a portable bastille for honest men.

Every father should undoubtedly use his best endeavors to enrich his children, but not chiefly for money, for it is worth remembering that no occupation need be undignified, no labor graceless.

(Now) the parts of Architecture are, practically, the trades directly connected with it, (for) quarry-workers, brick-makers, lumber-merchants, plasterers, carpenters, *joiners,* painters, decorators, and architects live by the exercise of the art of building, and it is only as these trades improve that the art improves.

In this country the wages are good, and it is wished that they may remain so; but it is not desirable that the style of labor performed for those wages shall continue the same – (rather) that intelligence, taste and skill be improved so that the same amount of *effort* will (show) more valuable results.

(In that case it becomes) palpably evident that a high standard of life *can* be quite easily attained by all the working classes in America.

Still, there is another section to be provided for – the born rich. Individuals in this predicament in some parts of the world have a gratifying position accorded them, but in America it is money-*making,* not *money made,* that commands respect.

The science of spending is imperfectly understood and the idea of a moneyed aristocracy is repelled with scorn, but a dilemma springs up: idleness is abhorred by successful men, who insist on their sons becoming lawyers, doctors, or going into business; then follows failure, for lack of spur to exertion.

Why, then, spend so much time making and saving money that is to be an encumbrance to the next generation? It is not fair that the sons of rich men should be tied down to money-making pursuits; (rather) they should be in every department of art, not as dilettantes, but as earnest laborers. It is their proper post, a glorious position, for (should not) every young *republican* aim to be *aristocratic* in the literal sense – "Aristos," the *very best* – the rich to be practical theorists so the less rich may be theoretical practitioners?

It is only in a society in which things are valued intrinsically and not for what they fetch that art can become vital or original. Taste must be real, unborrowed and individual, (and) if excellent architecture can give innocent pleasure, all Americans should have it – not for the sake of local pride, but simply because it is worth having.

In America Liberty, that absolute essential for healthy life, has been talked for, fought for, legislated for, but the sensation of freedom is nothing more than the felt certainty of non-interference. It can neither supply the will to do nor suggest the deed to be done, (but it does) offer a solid rock on which to build. There has not been from the commencement of the world (such) opportunity for the advance of the fine arts as now exists in America; the advance a question of choice, not of time; of direction, not of force. There is capacity enough, wasted daily; it is Conviction and Will that are needed.

When talent and energy are (properly) fostered, we shall expect to find not something *so new that it is unintelligible,* but distinctive characteristics that show genuine American invention: these, however, can hardly be expected to depend much on the employment of really new forms.

Webster and Clay were orators of originality, but their words were all old. (Thus) all previous experience in architecture is the inherited property of America, (and) each beautiful thought, form, and mode not unsuited to the climate and the people ought to be studied, sifted, tested. The past (however) should be looked on as the servant and not the master; individual sentiment and education should be encouraged, and by degrees a genuine public taste will be unfolded. Then (only) will precedents be un-needed and actual ideas give the critical standard of public taste.

In this country until the last few years, when we consider the universal interest of domestic architecture, there has (existed) but little popular literature on architectural matters, (for) the study of what has been done by other nations will never by itself lead to much result in America where institutions and the needs of the people have a distinctive character.

2. Mr. Vaux was born in England.

Thus the Greek mode has for its leading characteristic a passionless repose not (in keeping) with the American atmosphere or the spirit of this locomotive age, and consequently no imitation of Greek can help being, to a great extent, a lifeless parody. The failure is conspicuous, for inconsistency is sure to assert itself in chimneys or verandas, and the classic outline is thus punished for intrusion where it had no business to be.

The Chinese and Moorish styles assist but little, though the Moorish gives good suggestions for verandas and the Chinese with its trellises and balconies is interesting in detail; (but) both are deficient in plan and depend too much on delicate ornamentation — decoration readily obtained where an industrious pair of hands can be hired for a few spoonsful of rice per diem, but not so easily where everyone is as good as his neighbor "and better," and ordinary mechanics get two or three dollars for a day's work.[3]

The Italian and modifications of the Gothic are the most useful types to analyze, but the flat roofs of the former (must) be avoided on account of snow and the latter adapted to the use of verandas. Nor is this all, for in this country there is perpetual necessity for compactness, however large the house, because it is invariably difficult to get servants and desirable to save labor in every way.

In this particular neither Gothic nor Italian help for their arrangement does not answer (where) difficulties of heating and service make concentration desirable. Nevertheless, a sufficient privacy and freedom from an appearance of meanness is the right of every house, however small.

The English houses also claim our attention, but it is (basically) rather from an examination of the actual needs of our own people that architectural comfort and beauty (will) improve, while whatever has no reference to local habits will be passed over without much consideration.

Latterly an immense number of buildings and villages have sprung up and much thought has been given the subject (of domestic architecture). A transient visit to any part will show, however, that most are erected without regard to artistic propriety and at considerable loss incurred by adopting ill-considered plans.

Square boxes small and large are springing up in every direction, without attempt at proportion or desire to make them agreeable objects in the landscape. They tell their tale simply and unceremoniously, for they not only are evidence of the genuine prosperity of the country and a natural result of the migratory, independent spirit of the industrious classes, but also show that almost any storekeeper or mechanic can contrive while young to buy his own lot and live in his own house. On the other hand they show that appreciation of what is really desirable in life is wanting and speak of a system of education where beauty is neglected and apparently despised; but lack of taste is a needless inconsistency where freedom of speech and action and industry *ought* naturally to make propriety and simple grace the distinctive marks of every American habitation.

True *republicanism* points to a society where wealth should yield but little more real comfort than can be obtained by any industrious man: complete protection from the weather in healthy, *well-ventilated,* comfortably appointed and tastefully arranged apartments; good food, scientific cookery, an ample supply of artificial light; appropriate clothing, books, furnishings and works of art, all obtained at little cost. On a larger scale, public baths, gymnasia, theatres, libraries, lecture-rooms, museums, parks and gardens are to be obtained by the public *if only it wants them,* and if only it is *educated* to want them.

Architecture is the invention of man and as it expresses his needs and nature it must be regulated by laws to which he is subject; at the same time it can have no laws of its own simply because it has no independent existence.

As it seeks to please the eye, it must be designed in accordance with the laws of the eye; as it addresses itself to the intellect, it must be orderly and without appearance of accident; as it appeals to the heart, it must be true in its expression; and as it ministers to the soul, it must be beautiful in its intention, or it will be ugly and baneful in influence.

It is the mirror of its age reflecting the customs, morals and science that prevail at any period, and as these have been dissimilar at different times and places, architecture has naturally crystallized into what we call various *styles;* but we must not forget that these divisions belong to the *history,* not the *art,* of architecture, for the same geometry shows itself in all styles, fashions, and orders; human nature today is what it always was and always will be.

There is, therefore, open to us one broad standard of criticism belonging to all architectural works irrespective of style.

3. This, a hundred years ago, was proportionately higher pay than is usual today.

PART II

DESIGN AND CONSTRUCTION

If we now take a general view of domestic architecture we shall find that every residence must be comfortably *planned*, pleasantly *designed*, and soundly *constructed*, (but before consideration of requirements in detail a few general remarks are in order.)

One disadvantage of rural art in America is that the plans of towns and villages are so unpicturesque, consisting of blocks of houses in a conventional regularity discordant with the outlines of American scenery. We want far less formality in our new villages, for the great charm of natural landscape is in its *well-balanced irregularity*, and the secret of success in every picturesque village is its regard for natural formations. Where once (the foundations) of a road or (house) are laid, its fate is settled; it is desirable, therefore, that its location be well studied in the first instance.

The points of climate and atmosphere (also) require careful analysis before the plan of any habitation can be successfully adapted as a healthy, convenient residence; and they demand no less study if the appearance is to be judicious and tasteful.

In plan, however, each sense in turn must be considered, while in artistic effect but one need be appealed to. Throughout nature exists a love for balance, an equilibrium of antagonistic forces, and the eye partakes of this universal desire, seeking for it in examples of form and color in all their varieties.

We may call this balance *proportion* when speaking of form, *harmony* when speaking of color. But it is not enough that the parts of a building have proportion and harmony; it must also possess these qualities in reference to climate, scenery, and surrounding objects.

One peculiarity of the American climate, due to a general absence of humidity, is a supply of light somewhat trying to the eye that makes it desirable to select forms and colors that will relieve rather than increase this fatiguing effect.[4] We ought therefore to avoid monotonous masses and unbroken surfaces because the climate (but) rarely provides the light in which simple forms can be seen to advantage.

Thus, while the skyline of a building should be determined by the scenery and be either subdued or picturesque according to the circumstances, the *plan* which regulates the general design of the mass and the *details* may with advantage be picturesque in almost every situation; for in this climate the eye will take greater pleasure in a group of forms well connected and massed into a whole, than in the symmetrical uniformity that must be grasped in its completeness at once.

If the design is small it may be inconvenient to have any breaks in plan or wall, but some degree of picturesqueness can always be obtained by roof lines or the uses of verandas, porches or bay-windows – features valuable in any case, if well arranged, that supply the variety of light and shade so much needed. In roofs, the introduction of circular-headed windows, circular projections, and curved lines will always have an agreeable effect, and they deserve to be introduced more frequently.

The question of color seems but little understood in America, by far the greater number (of houses) being painted white with bright green blinds. This means that each house is protruded from the surrounding scenery instead of harmonizing with it; (for), harsh outlines may often pass unnoticed if the mass is quiet and harmonious in color, while even a tolerable composition painted white may compel the eye to unwilling attention.

In country houses design must be adapted to location and not location to design. The landscape *will* be more important than the house, and any attempt to force a building into prominent notice is evidence either of vulgar desire for notoriety or ill-educated taste. Colors should be carefully varied, often cheerful and light, sometimes neutral, seldom dark, never black-and-white; and there is fortunately no end of tints to be used in painting.

Recurrence of similar requirements leading to similarity of design may be relieved by variety of color, both inside and out. Different patterns of paper (will) make two identical rooms no longer look alike, and the same result can be obtained on the exterior by adopting different tints for walls and woodwork. Another point is the insufficiency of using only one or two shades of color on each house. Every rural building requires *three or four* tints, and this variety costs but little more than monotonous repetition. The main walls should be an agreeable tint, the trimmings and woodwork either a different color or a different shade of the same color, so a contrast, but not a harsh one, may be established. The shutters, not widely different from the other woodwork, should be painted the fourth tint, by far the darkest used. In arranging tints it is better to make them

4. The opposite opinion prevails today.

warmer than will be satisfactory at first, because pigments fade and the permanent effect should be thought of at starting.

It is, however, simple to lay down common-sense rules, but difficult to overcome the difficulties of prejudice, (and) in some cases even the house painters prove troublesome opponents to reform; but this is not to be wondered at, for the perpetual contemplation of white lead and spinach green has the same effect on the eye as tobacco-chewing on the palate – the organ is rendered incapable of nice appreciation.

Any owner will do well to depend on himself for the selection of colors, if he will but study the matter fairly and cut loose from conventional absurdity. The necessity for painting every two or three years leaves constant opportunity for improvement, where there is a liberal return for any outlay of thought or money judiciously expended. Few persons, (however), calculate the real cost of paint, which seems more economical to use than it is in reality. If the sums spent in external painting were added to the value of the (materials) used in the building, they would often procure materials that would need no painting at all; and the same rule applies to the interior.

After plan and general design of a house are adapted to peculiarities of the site, the point of construction remains to affect both the comfort and the pocket of the owner. Houses may be wood, brick, or stone: each well adapted for special purposes.

Wood fails in expressing durability, but is suitable for outbuildings, cottages and even larger buildings of a temporary nature, while if good masonry materials are not easily obtainable, a house built of wood and filled with common brick will make a comfortable and durable residence. It is therefore necessary to study the capabilities of wooden construction (and finish).

One plan is to use vertical boarding with battens to cover the joints, well suited to barns or small buildings, but apt in a large structure to injure the broad general effect and draw attention to its being built of wood: not a fact to be denied, but nothing to be particularly proud of.

Horizontal siding seems preferable for its simple surface, since the overlaps do not injure the effect as a whole. (Flush) boards will give a smooth surface, but get out of order from expansion and contraction; and it is also possible to use shingles which may be cut into ornamental patterns. This was often done by the Dutch settler, but not much is gained, as the final effect depends but little on merely superficial detail. One main thing is to make corner-boards, fascias, etc., broad and heavy, for otherwise the house, however well constructed, will look mean and contemptible.

There is also the picturesque mode of half-timbered houses scarcely admissible here, because alternation of heat and cold will separate the plaster from the wood – except, I am told, in the neighborhood of Boston.

There are several ways of making a wood building capable of resisting heat and cold, but none seems better than filling almost the full thickness of the studs with common brick, then lathing and plastering inside. This also keeps out rodents who may scramble noisily about a wooden house or die in some undiscoverable place behind the plastering.

One advantage of wooden construction is that picturesque breaks in the plan can be made for less money than they will cost in brickwork.

Pine is a better material than hemlock, but the latter is sufficient for construction purposes, using clear pine only for fittings and finish. Oak is best for heavy timbers, chestnut good for rough joists or sleepers, and locust, though costly, invaluable for posts or furring of damp walls.

For covering roofs, if the pitch is not too flat, shingles are generally the best available material, but slate is an excellent covering if of good quality. Tin expands and contracts and has a tendency to get out of order, zinc is worthless, while thick canvas is good for veranda roofs and small surfaces, being preferable to tin inasmuch as it reflects less heat, suffers less from alternations of temperature, makes less noise in rainy weather, and takes less time to put on.

American quarries supply slate of various tints which can be arranged in patterns to produce an effect superior to a metal or shingle roof, (but) wherever slate is used precautions should be taken to prevent the drift of snow under the slates, the joints should be laid in mortar, the pitch of the roof steep, and tar paper laid over the boarding as an additional safeguard.

The great advantage of a shingle roof is that it does not get out of order until the wood actually rots, and this takes years to accomplish. It allows expansion, contraction, and even settlement, is varied in surface, and assumes with age a neutral tint that

harmonizes with any color used in the building. In cities, in case of fire, it is objectionable, but in the country the fact is that there *is* a risk, but all things considered it is worth incurring.

Hard brick set in good mortar is an admirable material for walls admitting considerable variety in construction and finish. An eight inch wall may often be used, but must not be weakened by building joists or furring strips into it. The wall should be solid throughout, the joists supported on iron rests.

In city work joists are commonly built into walls story after story, with a result in case of fire truly disastrous: and in recent (buildings) of ours, the joists are supported on heavy brick or stone corbels. In domestic work, however, iron rests may be used to advantage, keeping timbers free of the damp external wall. If authority besides common sense is asked for, we refer to I Kings 6:6.[5] Solid walls should be furred off on the inside to receive lathing and plastering, and this applies to walls eight feet thick as well as to those of eight inches; but a wall of one foot will be strong enough for almost any house.

Hollow brick walls have advantages. They are fireproof, keep out heat and cold efficiently, leave a good place for sliding (windows or) shutters, and are firm and substantial if well built. An eight inch wall with an inner wall of four inches is the thinnest (practicable) hollow wall, and only a huge building would require anything thicker. A course of slate should be built in the full wall-thickness as the base course to prevent capillary attraction on the inner thickness to which plaster is applied without lathing. The bond between the inner and outer walls should be of iron, painted or tarred, for if brick is used damp might get through: the two thicknesses must be kept totally distinct.

In this climate, too, it must be remembered that a brick inner wall absorbs more heat from a room than does a furred wall; but it also retains heat longer and might appear to be the warmer construction. Yet if the house is shut up for any length of time the conductivity may operate prejudicially since moisture will condense on the surface like frost on a window pane, an objection not to be overcome except by furring: this, however, renders the wall no more advantageous than a solid one, unless sliding shutters are required.

The outside surface of brick walls may be left natural or covered with a coat of boiled oil, lime wash, paint, or cement, (but) if the brick is good and pointed it might with advantage be left in its natural state, creepers could grow on it and the expense of painting or lime-washing every year or two be dispensed with.

Cement may be used if the brick is poor, but often scales off and is in no way superior to a natural brick wall. The cement may, of course, be scored to imitate stone, but this gives the same impression as the human countenance dressed up with rouge and false hair. In England "compo-fronts" may impose for a time on the passer-by, but the day of reckoning comes, and it is to be hoped that a more genuine form of construction will be preferred.

A superior method for larger houses is to combine cut stone with brick, oiling the brick but leaving the stone intact; but a simpler method is to use a "gravel-wall" made of concrete. Rough stone may also be used for walls with brick for angles and window dressings, but it is unusual in this country to find this bold unconventional treatment whose ultimate result is most agreeable and will improve with every year.[6]

Brownstone is melancholy and monotonous, marble too white; blue-stone cold and repellant for ten years or more (and) that is a long time to wait in America. Granite is even colder and more expressionless, uninfluenced by time. Stone has been imported from Caen, beautiful and delicate in color, but it seems unnatural to seek our materials in Europe, and in time, no doubt, geological examination will supply us with many new varieties of building stone.[7]

(With) a cursory view of the possibilities of material and construction, (we) take leave of the subject with the recommendation that anyone about to build obtain the services (only) of intelligent mastermechanics and (of) an intelligent architect.

There are still two practical points that need attention, namely ventilation and drainage[8] and on the former much rhetoric has been expended to show that lungs require fresh air. Yet the whole matter is perfectly simple.

Any room to be healthy needs a current of air al-

5. "for . . . he made narrow rests . . . that the beams should not be fastened in the walls. . . .

6. The old church and rectory near Pelham Manor, N.Y., are built in this manner.

7. Indiana limestone had not yet been marketed, we presume.

8. Mr. Vaux's ideas on "drainage" are a little too primitive to bear repetition. He does, however, believe that "a W.C., or its equivalent, is an absolute necessity in any house . . . proposed to be a convenient and agreeable residence."

ways passing through it, whether the windows be open or shut; and to insure this it is necessary to have an inlet and an outlet.

Now an *inlet* is commonly provided by the register from the furnace, which should be left open as a cold air register in summer. The *outlet* should be an orifice suited to the size of the room, opening into a flue *not* a smoke flue near the ceiling. (Simply) two holes, one for entrance of air near the floor on one side of a room, and another for exit of air near the ceiling on a different side are the grand requirements for ventilation; and though these facts may be modified in a hundred scientific and ingenious ways and may in the process acquire clever, high-sounding names, it is nevertheless tolerably evident that one quarter of the whole secret lies in the hole at the bottom, and the remaining three quarters in the hole at the top.

The objection may be raised that it is uneconomical in winter, more fuel being needed, and this is granted at once, but not as regards *economy* in the proper sense of the word. It would of course be a saving of money if a family should acquire the habit of eating spoiled meat which could be bought cheap, but it would be poor economy, and it is equally senseless for human beings to feed their lungs on spoiled air.

PART III
DETAILS

It remains to glance at principal features that occur in country residences, and the *porch* or entrance first suggests itself. A large house may be spoiled by a mean porch, a small house by a pretentious porch. Experience has developed several varieties of design, the simplest way to obtain shelter (being) to shut off a recess from the interior hall by an inner door, (or) by a projecting hood (Pl. I, Fig. 1).

Sometimes a veranda may serve as protection with a small box-porch at the front door but this arrangement will have a meagre look, (or) where the veranda runs the length of the front and the porch occurs in connection with it, (the latter) may be of brick or stone (Pl. I, Fig. 2); another method is to put a balcony over the entrance arch. The most complete arrangement is a porte-cochère, but this is suitable only to large residences on account of its size.

Porches may be fitted with seats, of wood in preference to iron, a cold, unyielding material. They may be floored with wood, stone, marble in two colors, or ornamental tiles of simple pattern so that an expectation of richness may not be raised to which the interior may fail to respond.

Entrance doors (are of) three varieties: the single door, solid or glazed with a metal grille, the double door, and the door with sidelights. When the door is glazed the light may be hung on hinges to admit air without opening the door. Sidelights should always be hung as sashes. Glazed doors have at night a sociable, hospitable appearance, but the glass should always be "ornamental" so as to give light without exposing a view into the hall.

The entrance leads into the *principal hall* which should connect easily and to some extent symmetrically with the rooms. Pl. I, Fig. 3 suggests an airy treatment for the entrance to the stair hall.[9]

The *library,* an apartment in general demand in country houses, need not be large, but should have a cheerful, domestic look. It may be adapted to its purpose in several ways: the simplest, to recess the bookcases, on either side of the door, with cupboards beneath the shelves. In a large library the books should occupy the whole wallspace, and where a door is needed a bookcase on hinges may answer the purpose.

In the *dining room* several useful features may be architecturally managed; the sideboard, for example, may be arranged in a recess with a door to a private closet on one side and the pantry door on the other. This idea admits numberless modifications and always has a *rich effect* when well managed. Illustrated (in the book) is an elevation of a dining room in which three woods – black walnut, oak, and yellow pine – are used in combination, and shows how valuable these woods are when used in their pristine simplicity and merely oiled. The panels are filled with richly embroidered material and the ceiling panelled in plaster tinted to harmonize with the design. As to the pleasant result that may be obtained by judicious use of unpainted materials, both floors and ceilings may be decorated in this manner as well as side walls.

The *drawing room* or "best parlor," a strong point in every American house, is often its least satisfactory feature. In one style, for example, the walls are white, the woodwork white, and a white marble mantelpiece is fitted over a fireplace that is never used. The floor has a fine carpet of a decidedly sprawling pattern; a table with a cloth on it and a thin layer

9. Mr. Vaux always places the stairs in a separate hall, even where a separate service stair is provided.

of books in smart bindings occupies the center; a gilt mirror finds a place between the windows; and a sofa just too short to lie down on and too high and slippery to sit on occupies irrevocably a well defined space against the wall. It is, indeed, the "representative man of the room" and concentrates in itself the whole spirit of discomfort.

There (are besides) black walnut chairs, a console table with thin gilt brackets. I think there is a piano, and certainly a stand for knick-knacks which, with some chimney ornaments, completes the furniture arranged according to immutable law.

The best room is thus sacrificed to a show of finery that pleases no one and is an unacknowledged bore to the proprietors, a quarantine for each plague of a visitor who calls. But *no* room should be for company use only, since it is not *having* a good thing, but *using* it, that gives it value.

(How much pleasanter the parlor of even a small cottage) in which good taste would indicate a carpet of quiet color to give an air of repose to the whole room. The woodwork could be stained or painted in light, cheerful tints, the walls covered with a pretty paper of small pattern, harmonizing with the woodwork, the mantelpiece of wood rather than costly white marble. The center table should be substantial, at which three or four people might sit and read *comfortably*, and a chintz covered lounge is as agreeable and more comfortable than a *modern* rosewood sofa. Two or three (smaller) tables of fanciful design will give animation, and an easy chair or two for tired visitors, besides the regular half-dozen, will be found acceptable. Simple engravings, an oil painting or two, (and) pretty casts full of grace and artistic thought, may be obtained at moderate cost; and if there are any young girls in the family, a bird cage or basin of goldfish will help give attraction to the room which should be the central point of interest for all inmates. Surely no study is more worth while than that of simple, quiet, domestic grace and elegance.

As to the architectural features, there are few that call for illustration, though a bay window (is always attractive) and gives an open effect. Good proportions can be supplied, but the lady of the house is, in this case, the most important "architect."

The mistress of the house is in reality more interested than any one in its interior arrangement and the best judge of what will suit her individual requirements. The study of domestic architecture is well united to the feminine taste, and even if we allow objections against the actual practice such as the necessity for climbing ladders, superintendence in disagreeable weather, and mingling with the workmen and mechanics, we must see that there is nothing except want of inclination and opportunity to prevent many (women) from being expert (in all phases of design.)

The *staircase*, a characteristic feature and convenient adaptation of risers, treads, railings, landings, and newels, adds more than might be supposed to the comfort of a house, for it is common to all and in constant use. A square, turned, or rectangular newel-post and balusters may be used, admitting of much ornamentation or the balusters may be displaced by tracery (Pl. I, Fig. 4) so that all forms adapt themselves to the upward line of the stair, having a fine effect if fitted with a dado and half handrail against the wall.

At the chamber floor we naturally expect to find a *bathroom* and *water closet*. Some persons have a prejudice in planning the two conveniences together, but in a house of moderate size, the saving of space and free ventilation with plenty of room to move about in compensate for the slight inconvenience that must occur now and then if both bath and closet happen to be required for use by different members of the family at the same time. In very large houses, of course, an additional W.C. may be provided at a convenient location near the dining room. A housemaid's sink (also) saves trouble if properly located, well lighted, and available for constant use.

From the chamber floor a speaking tube with whistle should connect with the kitchen quarters,[10] and a dust shaft and laundry lift are also labor-saving additions. A linen press is a universal requirement but may be located in the attic except for towels, and if used also for woolens, should have cedar shelves.

As to the *bedrooms*, those intended for a lady's use should have two windows on one side so a looking glass and table can be placed between, and if possible, a window on another side to provide a draught when required. Each bedroom should have a ventilator and one or two closets which may be arranged so as to give a recessed bay or window seat.

Attic bedrooms may be planned to afford valuable additions to a house, a more extensive view is to be obtained (from them) and they may be made as comfortable though not as symmetrical as second floor chambers. (It is best) to use a high pitched roof with

10. The delight of children, less snobbish than a bell, and much less expensive than a house telephone.

Fig. 1. Entrance door

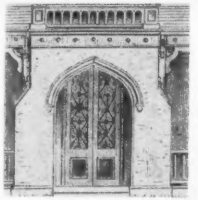


Fig. 2. Entrance porch

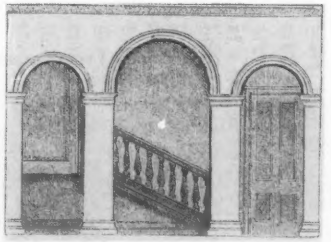
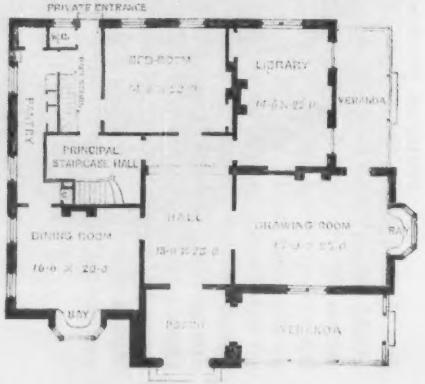


Fig. 3. Stairhall

Fig. 4. Staircase

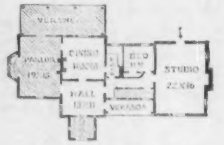
RESIDENCE OF N. P. WILLIS AT IDLEWILD, ON THE HUDSON.



PLAN OF PRINCIPAL FLOOR.

Fig. 5. Residence on the Hudson (Vaux, Frontispiece)

DESIGN FOR AN ARTIST'S STUDIO.



PLAN OF PRINCIPAL FLOOR.

N.E. VIEW.

Fig. 6. Design for an Artist's Studio (Vaux, p. 156)

PLATE I

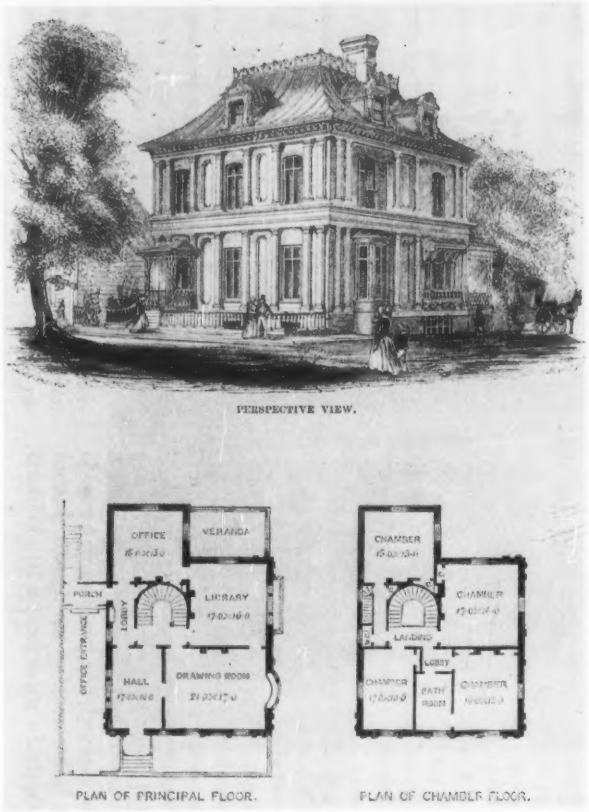


FIG. 7. A Suburban House (Vaux, p. 240)

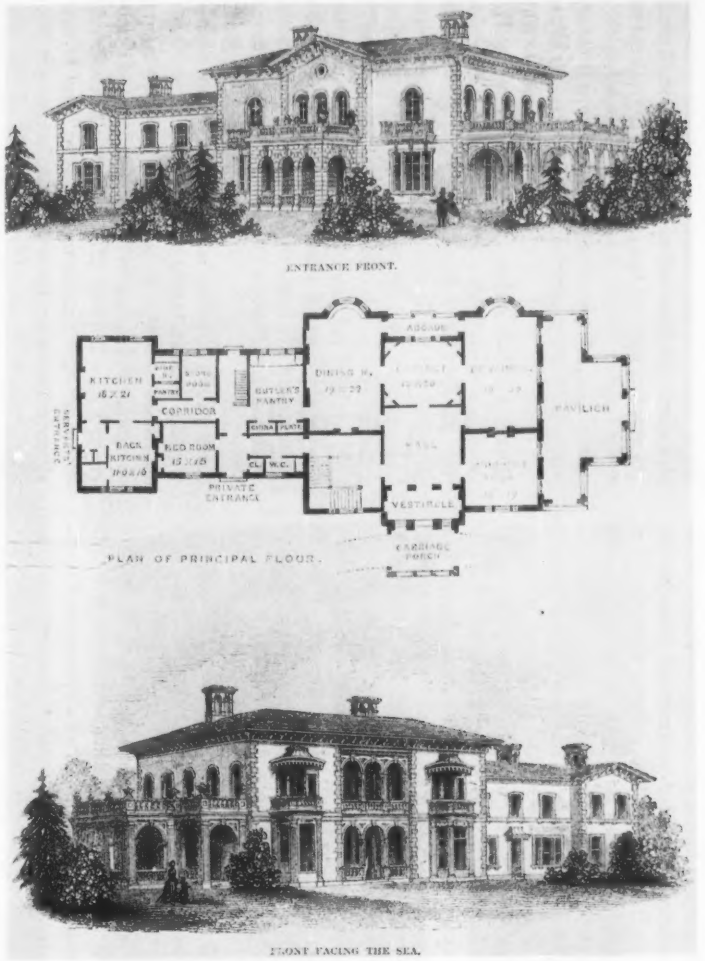


FIG. 8. A Marine Villa (Vaux, p. 306)

PLATE II

a flat top, providing an airspace furred down three or four feet which may be used as a "lumber" garret.

A free uninterrupted uppermost hall lighted and ventilated offers an available play room for children, a desideratum in every house, as the active pattering of feet that in early years accompanies the healthy development of possible Presidents is not less beneficial when removed a story from the principal living rooms.

Roofs and *gables* may be designed in different ways: high pitched with a verge-board, hipped back with curved eaves or with various curves. *Dormers* are of several sorts, and should not be made too small at a loss of both comfort and general effect. Verge-boards and finials admit endless variety of design.

Rainpipes are generally unsightly accessories, but may help in marking vertical lines where there is no break in plan. They should be semi-circular to lie flat against the wall, be fitted with heads, and the connecting pipes should be (formed) in a curved line from the gutter level instead of being cut through the cornice in the broken-backed way that disfigures most houses.

Chimneys are the first thing to catch the eye and the last to escape observation. They should therefore be well studied to have a substantial look. Clay pots should be eschewed, for they are the most *mean, shabby, dwarfish* features that can be added to a house: a plain brick shaft is to be preferred to the most fanciful pot that money can buy. But there is no need for a brick chimney to be so very plain, as the flues may be grouped in different ways and set-offs easily made in the brickwork. Chimneys, moreover, should always seem to straddle a ridge and *never* appear to sit on it side-saddle fashion. As a general rule it is desirable in this climate to build chimneys in the body of the house and not on the outside walls.

Roof Ventilators are useful both for convenience and artistic effect, but must be planned for proper escape of water.

Hoods to windows seem to spring naturally from the needs of our climate. Upper sashes can always be left open and even small hoods protect the window from the vertical rays of summer sun and the blows of winter storm. They add, moreover, to the artistic effect of a rural building, and deserve more appreciation than has been accorded them.

In summer a small window in one respect is more comfortable (than a large), as a wall is a better protection from heat than Venetian blinds; and most Italian or Eastern villas have (therefore) small openings. But large windows admit the evening breeze and plenty of cheerful light during the dull days of winter or spring, and the hood seems to connect these two opposite needs. A veranda all around a house is delightful in summer, but most healthy persons like to admit a stream of *genial sunlight* when they feel inclined, and this cannot be obtained when a veranda encircles the living apartments. The hood on the other hand defends the window from the midday sun without shutting it out entirely.

Bay windows, next to verandas, are the peculiar feature that an American home loves, and there can, indeed, be scarcely too many for comfort. I regret to add, however, that they are expensive.

Recessed arches and arcades produce a capital contrast of light and shade and differ materially in construction and effect from verandas, affording more shelter and being more secluded, but (less) open to breezes in the summer.

The *veranda*[11] is perhaps the most specially American feature of a country house, and nothing can compensate for its absence. It may be constructed of (simple) lattice or with more elaboration, using (heavy) posts and fitting them with brackets or arches. The posts may be either square or turned, the balusters turned or flat and cut to pattern: there is endless opportunity for variety.

Windows are either single, double, or single with side-lights, and may be fitted with Venetian blinds, inside sliding or folding shutters, or with outside shutter-blinds, the last method being cheapest and least likely to get out of order. French casements are troublesome if they open out, and inconvenient for curtains if they open in, but they have a pleasant effect in summer. In a high room double hung sash may be used which when open offer sufficient height for exit (5′10″ or 6′0″). The perfect and of course most expensive arrangement is to provide a wall-case into which windows, blinds, and shutters may slide.

PART IV

CONCLUSION

FINALLY, a point that requires attention, is *to make the ornament secondary to the construction*, and not the construction secondary to the ornament. This is the fatal rock on which so many a good conception

11. Through unfortunate fashion, generally omitted today.

of a house has been split. And so it is throughout the whole subject of domestic architecture: it is always as easy to spoil a house by *overdoing* it as by *underdoing* it.

Even in the simplest house, for example the pioneer's log cabin, how much good would result if men would devote some thought to *beauty* as well as *utility*. We are aware that a distinction is commonly drawn between these two, yet every useful object should be beautiful and every beautiful object must be useful or its beauty is unreal.

A horse may lead a life of hard work, enjoy his meals, drink, or his sound sleep as well as man, but a human being who devotes his life solely to obtaining these necessities is only a superior specimen of a beast of burden. No beast has yet evinced any special partiality for a sunset or has craved beauty for its own sake, and man alone (to distinguish him from the brute) can experience sympathy with the divine attributes of grace and beauty.

How debasing, then, that leveling, utilitarian spirit that insists on almost sleepless attention to material cravings! All this eating, drinking, sleeping, and working for means of subsistence is not "life," though it may be a needful and enjoyable part of it, an excellent "foundation to the building." The prudent economist says we "must pay as we go," but it must also be to our higher nature that we pay, or we do indeed accumulate a heavy debt to drag us down in after life.

And it is not for ourselves alone but for the sake of our children that we should love to build our homes (be they villas or cottages,) both beautifully and well. Men and women can take their pleasure elsewhere, but to the young people the home (is) their storehouse of amusement, their main resource; they learn every possibility of enjoyment it possesses and their unspoiled instincts are perpetually seeking in it gratification for their nascent perception of the beautiful.

It is only by degrees that the young soul born in an unlovely home accepts the fate to which not poverty but indifference condemns it. Its longing becomes hopeless, stupefied into a despairing stagnation — and it is frequently from this cause alone that an impulsive, high-spirited, light-hearted boy will dwindle into a narrow-minded and selfish youth, a hard and horny manhood, and at last a covetous, unloving and unloved old age. The single explanation is all sufficient: *he never had a pleasant home.*

NEW YORK CITY

Three Gothic Revival Houses at Lexington

CLAY LANCASTER

THERE are three rather distinctive Gothic Revival houses at Lexington, Kentucky, built in the middle of the nineteenth century, and popularly known as "Ingleside," "Loudoun," and "Aylesford." Ingleside is located just beyond the southern limits of Lexington off the Harrodsburg Pike, Loudoun is near the northern boundary in Castlewood Park, while Aylesford – although, likewise, originally once a suburban estate – is in the midst of a twentieth-century residential district, on the street now called Linden Walk. In the region between the Allegheny Mountains and the Mississippi River, there are numerous fine examples of century-old Greek Revival homes, but few Gothic – particularly the castellated type to which belong Ingleside and Loudoun – and there are none that can compare to these: the real haunt of such romantic residences being the Hudson River country the connections between these of central Kentucky with those of New York State is the principal interest of this article.

For years, the story had been told, and repeatedly printed, that Mr. Joseph Bruen took the architect-builder, John McMurtry, to England with him to study the Tudor monuments of that country, with the aim of producing a luxurious and authentic manor house here in the Bluegrass for his son-in-law, Henry Boone Ingels. Mr. McMurtry was said to have paid particular attention to buildings in the vicinity of Warwick Castle; then he returned home to design and erect Ingleside. The whole idea seemed reasonable enough; Mr. Bruen was a wealthy iron-foundryman, McMurtry's family still possess mezzotints of Napoleon that their ancestor had bought in Europe, and the house certainly has medieval details. However, the time element confuses the matter – Mr. McMurtry's grand tour took place in 1841[1] (before the property was even purchased), Mr. Bruen departed this life seven years later,[2] while the tower of Ingleside bears a stone plate marked with the date, 1852.

But there was still sufficient evidence to assign the building to John McMurtry. His grandchildren all remember seeing the plans of Ingleside as youngsters in their mother's attic,[3] these hardly would have been preserved had they not been drawn by Mr. McMurtry himself. An advertisement by him as an architect and real estate agent was printed in John Lethem's *A Review of Lexington, Kentucky* (c. 1886) (page 102), in which there is to be found, among a list of his works, "built Ingleside, now Col. Hart Gibson's, Lexington, Ky., cost $20,000." In the same article, it is stated he "built F. K. Hunt's residence, now W. C. Goodloe's, Lexington, Ky., cost $30,000 . . ." which is the Loudoun house. Thus, it was pretty well established that McMurtry had planned and built Ingleside and that he had constructed Loudoun. Aylesford was attributed to him also, but less convincingly: local historians quoted their predecessors; and those versed in architecture assumed their own authority on the grounds of "internal evidence," of believing they could recognize characteristic elements of McMurtry's handiwork in each of the three places, which is not always a reliable technique. However, it was generally accepted as true because nothing contradictory had been declared to qualify it.

During the summer of 1941, I had the pleasure of meeting Mr. Roger Hale Newton of Avery Library, Columbia University, in New York City, who suggested I examine the valuable Gothic Revival collection in the Print Department of the Metropolitan Museum of Art. Taking his suggestion, on July 13th,

1. Deposition of John McMurtry, appointing his father, David McMurtry, the general agent of his business as he is "being about to travel in Europe for some months . . . [*dated*] this 3rd day of April, 1841." Deed Book 18, p. 385, Fayette County Court House, Lexington, Kentucky.

2. " . . . Executors of JOSEPH BRUEN, dec'd . . . selling off the contents of the Iron Store and Factory . . . the Foundry will be carried on as usual . . ." Advertisement, *Lexington Observer and Kentucky Reporter*, March 4, 1848, p. 3.

3. Several recent searches for these plans have produced no results; they were kept in an old carpet bag that seems to have been misplaced or accidentally destroyed.

I experienced the thrill of discovering in the professional diary of Alexander Jackson Davis the front elevation, plan of the first floor, and a list of the drawings made for "F. K. Hunt, Esq., Lexington, Ky." For it was this New York "architectural composer," as Mr. Davis preferred to call himself, who had designed Loudoun; and, so far as I know, no one familiar with the house had ever before seen this material. From the diary, I went to the index of the Davis portfolios and soon held in my hands an alternative design for the villa, a watercolor rendering of the parlor mantel, and a working-drawing for the upstairs bay-window. The other drawings would have been sent to Mr. Hunt to be used by the builder. The plan not selected, obviously, had been returned, and luckily was preserved; since the mantels were made in New York, there was little reason for that sheet to have left the city; and the detail for the window has written upon it, "F. K. Hunt, also V. M. I.," so we might presume that copies had been made from this master drawing for both the dwelling and the military institute in Virginia by the same architect. So, John McMurtry had *not* planned Loudoun, only built it; and with the diary indicating the plans had been conceived on April 8, 9, 10, 1850, Loudoun *antedates* Ingleside, and would have been the more logical source of inspiration for McMurtry's own design for the Ingels' house than the Tudor monuments of Warwick; furthermore, a relationship had been established between the eastern architect, Alexander Davis, and the Kentucky builder, John McMurtry, which will also figure in the discussion on Aylesford somewhat later.

LOUDOUN

Francis Key Hunt, an attorney and counsellor-at-law, had built the pretty, rambling Greek Revival cottage on Barr Street in Lexington shortly after his marriage in 1841. Having inherited a fabulous patrimony eight years later, he decided to build a mansion away from the city in the most elaborate taste of the times, so he engaged Alexander Davis as his architect. Loudoun was erected upon a fifty-six-acre tract just outside of town, on land given him by his wife's parents, the Elisha Warfields, lying between their own property and the Bryan Station Pike. Why was A. J. Davis chosen to design the mansion? The sub-title of a brochure prepared by his son, Joseph B. Davis, might suggest the reason: *Alexander J. Davis, Architect and Artist, Secretary American Academy of Fine Arts, Academitian National Academy; Member Institute of Architects; Director Mechanics Inst; Architect of over 200 dwellings in fifteen states and five of the older state capitols, seven universities & c. 1803–1890, Compiled from his artistic and Literary reviews, New York, 1925.*[4] After all, any number of the two hundred dwellings might have aroused in the much travelled Mr. Hunt the dream that was to actualize eventually into his own home, and a word of inquiry would have directed him to the architect.[5]

When Mr. Davis received the commission for Loudoun, he had been working in the medieval vernacular seventeen or eighteen years, so he could approach the task without hesitancy, composing with familiar motifs. In the diary (page 116), he has labelled this a "Design in Early English, or collegiate Style." (Pl. III, Fig. 1.) For the "Set of ten drawings and specifications, after much correspondence and sending sketches," Mr. Hunt had paid $150 in April of 1850. The "much correspondence and sending sketches" would concern the alternative design at the Metropolitan Museum. Drawn in pen and ink, and with a few touches of wash, the "Plan No. 2" would hardly have been as pleasing as the one that was carried out. The entrance bay and the forms to the left are about the same in both; but on the right, the no. 2 elevation shows three surfaces which are almost facsimiles of one another, separated by a projecting section with a raking parapet (like the one at Loudoun) and a square "dinner bell turret." Except for the wide lancet over the arcade and those in the tower, the fenestration has horizontal lintels which, with so much of the cornice being on the same level, and the monotony of wall shapes, produces a fairly static pile. Inside, the stairway swings up within the great tower instead of in the entrance hall, and the laundry is placed behind the kitchen rather than beyond it – otherwise, fundamentally, the arrangements are the same. The comparative size of rooms is not so good in no. 2, the library is almost as large as the drawing room, while the parlor and dining room are smaller and of equal dimensions. The one superior feature of this plan is the stairway in the side corridor rather than in the front hall. Besides the first ten drawings, there were others for the various windows, doors, details of the umbrage and the ceiling of the drawing room, and

4. In the Metropolitan Museum.

5. For further information on A. J. Davis, see Roger Hale Newton, *Town and Davis, Architects*, Columbia, 1942.

numerous explanatory letters, for which was charged an additional $153.

Loudoun was one of the more ambitious of the A. J. Davis residential projects; but aside from that, the most remarkable trait about it is uniqueness of location. When built, there was nothing like it over quite an extensive area; and yet, with the magnificent old trees around it, and the character of central Kentucky being similar to the English landscape, house and setting seem to have been happily matched. (Pl. III, Fig. 2.)

The villa appears to best advantage from the front — it is too shallow a mass to be looked upon pleasantly from either end. Seen as a whole, its extent is impressive, the forms build up to a crescendo at the principal tower, and the flat arches downstairs, with more acute ones above, maintain a dance-like cadence across the broad façade. The walls are of brick covered with successive coats of sanded paint in typical Daviséan imitation of stone. The foundations (which were meticulously tooled above grade), the drip-molds, sills, and such details as the caps of the buttress-piers and the escutcheon on the tower are of ashlar limestone. The walk from the drive to the arcade, and the floor of the porch, are paved with a gray and white tessellation of marble. The coping of the house is wood; the structural members of the porch were of wood too, while a lacy, cast-iron parapet once enriched the top line of the porch cornice. The plan in the diary shows the back umbrage straight; but, as it was built, the two end bays were set back, following the angle of the wall — there were octagonal columns here, instead of the prettier clustered colonnettes that supported the west porch. An unusual feature in the construction of Loudoun is the half-tunnel underneath this west porch around the end of the building. The half-tunnel is an extended ninety-degree arc of brick, outside of the supporting foundations, giving added stability to the wall below ground, plus protection from moisture. Through openings in the thick walls, one is able to enter this semi-vault where one can walk around upright.

Access from one room of the house to another is by means of the hall with the monumental stairway, and the passage adjoining it that runs the length of the plan. The ceilings downstairs are fourteen feet high, those on the floor above, twelve; yet the twenty-by-thirty-foot drawing room has a cross-beamed, stencilled ceiling even higher than the other apartments of the ground floor. (Pl. III, Fig. 3.) The walls of the drawing room were frescoed in a huge, floral pattern of fourteenth-century Italian influence, and the hexangular oriel and French sliding windows were bordered by a glazed grape vignette in color. All the windows were provided with louvred inside shutters of walnut. The marble mantel originally in the drawing room was removed by Mrs. Hunt to a new home built shortly after the death of her husband; also in Mrs. Hunt's house facing Gratz Park in Lexington are three gold-leaf mirrors and a lambrequin from Loudoun, in perpendicular and flamboyant Gothic designs. If the other furnishings were equal to these, the drawing room must have been a very handsome interior. The parlor, across the hall, still has the chimney-piece made from the Davis rendering. (Pl. III, Fig. 4.) The carving has been freely interpreted from the design, the piers are more slender, the spandrels have been raised an inch, and the curve of the shelf has been simplified. The two halves of the drawing are of separate mantels; since the left portion is unlike any remaining in the house, it must have been for either the chamber over the drawing room or over the library, where later mantels of wood replace the originals. The dining room has a very flat mantel of a polished, red-brown stone flecked with white; the one in the library, of the same stone, has a gabled peak to the shelf leaving only short ends horizontal. The ceiling of this last room is divided into sections by ribs, connecting with attenuated colonnettes spaced along the walls; on opposite walls are full-length bookcases having diamond-paned doors. The ribbed ceiling of the stairhall forms a diagonal crisscross, and the beam spanning the edge of the well rests on modelled plaster grotesques. Light filters through the quarrel panes of the giant double doors, the all-over pattern of the glass similar to the borders in the big room. The doors, except in the service wing, are recessed, upstairs as well as down. The chamber at the west (left) end of the building, which is three steps above the second-floor hall level (because of the taller drawing room), has a coved ceiling which relates its height to the other rooms; the two bedrooms next are beamed, while the little dressing room in the front tower is vaulted. The conveniences of the house included a water-closet on each floor; and over the pantry there was a bathroom with a copper tub.

If this was not the most pretentious dwelling in the state, at least it was the biggest undertaking ever attempted in the domestic field by the prolific con-

tractor, John McMurtry. That Mr. Francis Hunt was pleased with his home, having an entrance bay so much like the south side of the Priory Gatehouse of Montacute, Somerset, is evident through a letter written by his brother, A. D. Hunt of Louisville, to Alexander Davis on April 5, 1853: "I write you at the suggestion of my brother F. K. Hunt of Lexington to procure from you a plan for a residence I design building in this city . . ."[6] The project was never launched, but Davis had been well recommended by his former client; and, although Mr. Hunt of Louisville did not build a Gothic villa on Chestnut and Seventh Streets, other Kentucky houses were to be embellished with ornaments from the Middle Ages, largely due to the influence of Loudoun.

INGLESIDE

The romance about Ingleside is fascinating, but architecturally, romance is irrelevant. Ingleside is as fine a residence as there is to be found in the Bluegrass Region. The very fact that the architect was not an archaeologist applying to his structure a conglomeration of details sketched in the British Isles, but that he gave the entire conception primary consideration, and used decorative features for emphasis to the functioning elements, assigns the house greater importance. John McMurtry, of course, had gained much from the Davis drawings for Loudoun; but he had planned old St. Peters Catholic Church on Limestone, in Lexington, as early as 1838, and this was a hybrid Gothic building.[7] He had also been associated with the Union Fire Company building, the Lexington Cemetery Gateway, and several churches about town that were Gothic, previous to either of the residences. And his own home on South Broadway (now the Britling apartments) was either Gothic originally, or else remodelled into the style shortly afterward.

In complete fairness to everyone concerned, a house at Fishkill, New York, should be mentioned as a possible inspiration for Ingleside. This was "Blithewood," the Robert Donaldson estate, planned by the aforementioned Davis in 1834: pictures of it were published in *Rural Residences* of 1837.[8] Whether Mr. McMurtry ever saw a copy of this series of Mr. Davis' original and selected designs for "Cottages, Farmhouses, Villas, and Village Churches," we can only surmise. A plan of the Donaldson villa at the New York Historical Society shows a central hall with outside doorways at both ends and a room on each side two-thirds the depth of the house; the main stairway is behind the parlor on the right, and a small, subsidiary stairs with pantry beyond lies in the corresponding area across the hall; a wing back of these houses the "common dining room," and the utilitarian rooms proper to a country establishment. The right flank of the building is practically a solitary plane, relieved only by an oriel, a large tower and several smaller ones. The façade has octagonal turrets at each end – the middle bay of the façade is gabled, while a heavy masonry single-storied porch, hemmed in by a pair of buttress-piers at the corners, is set in front – the walls are finished with crenellations. As an architectural arrangement, the Ingels house is superior. (Pl. IV, Fig. 5, Pl. V, Fig. 9.) On the south side, the relationship of shapes, the carefully planned stepping in and out of surfaces, the more vigorous manipulation of forms, are unmistakably better. The unity of the façade achieved by the fenestration, the nicely handled porch, the interest given the central motif by the cast-iron pinnacles capping the square piers, the lower gables right and left instead of a repetitious row of battlements extending out to the turrets, the chimneys brought into full play for the skyline, and a glimpse at the subservient mass beyond the great tower – supplementing the symmetry – all contribute to a completely satisfying composition.

On a parcel of land amounting to a little over three hundred acres, for which Joseph Bruen paid William A. Leavy $15,000[9] (in 1868 the place sold for $55,000), and later given to his daughter, Elizabeth, Ingleside was erected in the early fifties at only two-thirds the cost of Loudoun. For values received, there is little comparison between them; aside from some more elaborate fittings, Loudoun has a laundry, an extra servant's room, more dressing space and porch area, but the stairway is in the entrance hall – other than these, the rooms correspond pretty much in use and size (for instance, the drawing room of the Davis house is 20′ x 30′, of the McMurtry, 20′ x 28′, the Loudoun dining room is 17′ x 24′, Ingleside, 17′ x 25½′). The arrangement of the former

6. Metropolitan Museum, Davis Portfolio XVIII, p. 219.

7. Described in McCabe's *Lexington Directory* of 1838–39, pp. 13–14.

8. Copy in Avery Library, Columbia University. Reproduced in Newton, *op. cit.*, Plate 13.

9. Deed Book 21, p. 452, Fayette County Court House, Lexington, Kentucky.

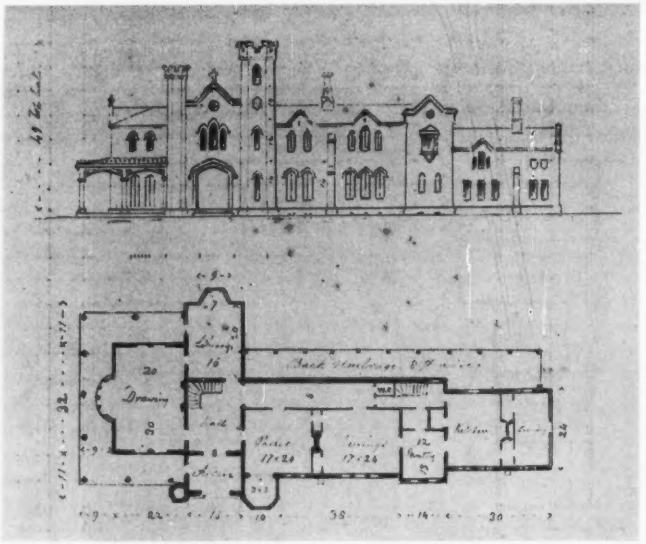
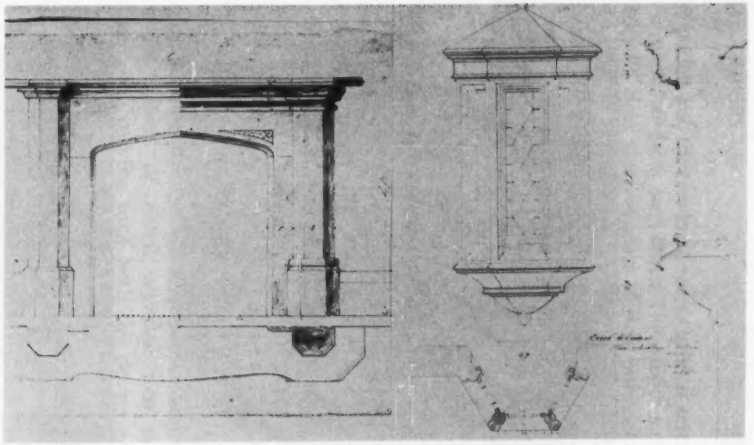


FIG. 1. Lexington, Kentucky: Loudoun, Elevation and Plan. Professional Diary of A. J. Davis, p. 116. (Courtesy Metropolitan Museum of Art)

FIG. 2. Lexington, Kentucky: Loudoun, View. (From an Old Photograph, Courtesy Lexington Public Library)

Left: FIG. 3. Lexington, Kentucky: Loudoun, Interior Detail of Drawing Room Oriel and Stencilled Ceiling

Right: FIG. 4. Lexington, Kentucky: Loudoun, Davis Detail Drawings of Mantel and Upstairs Bay Window



(Photos by author unless otherwise attributed)

PLATE III

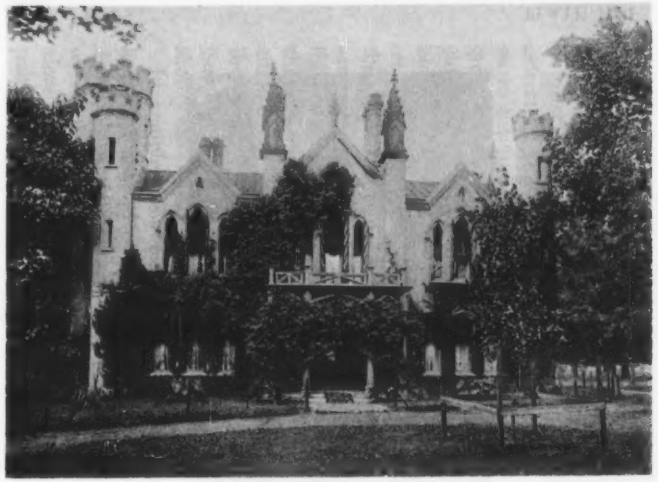


FIG. 5. Lexington, Kentucky: Ingleside, Façade (From an Old Photograph by Spengler)

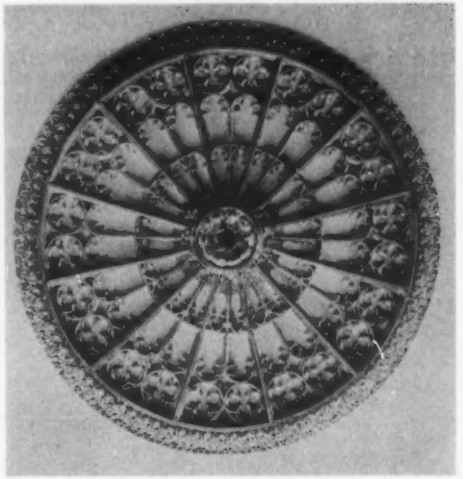


FIG. 6. Lexington, Kentucky: Ingleside, Center-Piece in Drawing Room

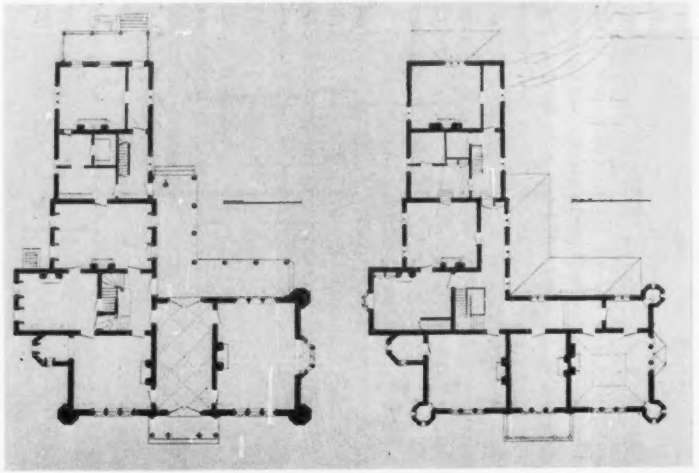


FIG. 7. Lexington, Kentucky: Ingleside, Restored Plans of Principal and Second Floors

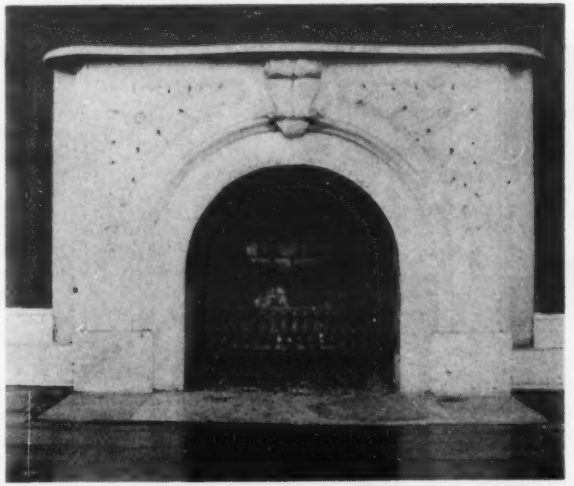


FIG. 8. Lexington, Kentucky: Ingleside, Drawing Room Mantel

house is cumbersome compared to that of its successor, for it is predominantly a chain of rooms linked to a long passageway. Ingleside is an adaptation of the *L* plan with the stairway at the point of convergence, which gives to the interior more convenience and to the exterior more intimacy. (Pl. IV, Fig. 7.) In other words, with the stairway as a center and the rooms expanding in two directions instead of one, the walking distance from this center is cut in half. Outside, one is not conscious of an unwieldy pile that rambles on and on, but feels that the house is, after all, something tangible which can be related to ourselves.[10]

The shallow porch with its traceried arches and railing, serving as an entrance shelter, is of a type more often seen on a villa in the pointed style, yet the choice here seems good, and one well suited to the castellated building. The porch might have been adopted from a design out of *Rural Residences,* it is quite unlike the Loudoun entrance. The cast-iron pinnacles could not have been borrowed from the other house; a more probable source would have been Christ Church on Market Street, designed by Major Thomas Lewinski in 1845–46, and contracted for (at least in part) by McMurtry.[11] The drip-molds of Ingleside are cast-iron too, instead of stone, and one of the first instances of this material having been used structurally in central Kentucky. The casting would have been done at the Bruen Foundry, for which Mr. Ingels had been supervisor since September, 1848.[12]

There is much about the interior that is suggestive of the home of Francis Hunt: the huge, glazed double-doors and the latticed ceiling ribs of the hall; the higher ceiling of the drawing room with a cornice similar to that of Loudoun; the alcove in relation to the parlor; and the two main rooms located across the entrance hall from each other. The windows are glazed with clear glass, or glass of rich, pure color, mostly deep blue and ruby, but not vignetted; the doors lack the bits of representational carving, but the jambs and gouged headings are identical to both places. Inside shutter-casings are repeated, and used to better advantage in the Ingleside library and dining room, jutting quite a way out into the room. The flowery plaster center-piece in the latter interior is from the same dye as that in the Loudoun parlor. The center-piece in the drawing room (Pl. IV, Fig. 6) is a large, bar-tracery wheel like a fourteenth-century rose window, with an outer manuscript-border translated into relief; this same narrow pattern encircles the smaller ceiling piece across the hall, although the character of the inner shapes is totally different, being floral forms of Roman flavor, executed almost in the round. The mantel in the drawing room (Pl. IV, Fig. 8) is unlike any at Loudoun; instead of entail crowded into tiny spandrels, the carving suits both the design and the material – the shimmer of light on this undulating marble surface is in harmony with the flowing curve of the shelf, the cartouche beneath it, and the round arched opening of the fireplace itself. A simpler mantel of polished gray stone is in the library, while marbleized iron mantels were in the other rooms, the kind sold by Mr. Ingels at his downtown stand.[13] McMurtry made no attempt to Gothicize the stairway; except for the directions given it, it is typical of the classic tradition. Parenthetically, the basement windows have the characteristic Greek Revival splayed frames too.

If I dwell upon Ingleside at length, it is to compensate for the lack of recognition I feel is justly due both it as a design, and its builder as a designer. Mr. McMurtry constructed another house shortly afterward, a Corinthian Greek Revival embodying the *T* plan, which in many ways is more like Ingleside than its Gothic mate – this is the Charles Innis house on the Russell Cave Pike. (Pl. V, Figs. 10, 13.) The Innis house has a developed front hall between parlors, principal stairhall behind, dining room back of this (the windows open onto porches) and then a service stairway and pantry, with twin rooms

10. Note: the Loudoun "Plan No. 2" had the stairway off the entrance hall, but the relation of rooms to passage was no better.

11. " . . . built Presbyterian and Episcopal Churches on Market Street"; John Lethem, *A Review of Lexington, Kentucky,* p. 102. In the account book of Major Lewinski, now owned by Mr. W. K. Massie, the designs are listed as having been drawn by that architect.

12. "LEXINGTON IRON & BRASS FOUNDRY
"THE above establishment will be in future carried on in all its various branches, as it was heretofore by by the late JOSEPH BRUEN.
"All castings will be made at the shortest notice . . .
"H. B. INGELS
for Mrs. M. Bruen."
Lexington Observer and Kentucky Reporter, September 16, 1848, p. 3.

13. "GRATES
"Just received, a choice selection of enamelled,
Grates and marbleized mantles . . .
"H. B. INGELS"
Lexington Observer and Kentucky Reporter, January 20, 1855, p. 1.

at the rear; here is the Ingleside plan adapted to a central axis. Although plan has less to do with the differentia of style than elevation, the similarity of the façades tends toward corresponding members also, such as the triple windows, tetra-style porticoes with the wider span in the middle, and vertical shafts at each end which are turrets in the one and coupled pilasters in the other. The parts, however, do adhere strictly to the style selected in either case: Ingleside has casement windows, quarrel-paned, and hood-molds painted the color of the wall; the other place has rectangular panes set in double-hung sashes with white wooden muntins and mullions, and stone lintels. As this indicates, each portion of the Innis house is enframed in well-defined horizontals and verticals; in the Ingels villa, the eye is allowed to move easily from one element to the next, and from the building into the setting. Ingleside seems to grow from its site, the Corinthian residence stands apart from its surroundings. Here, in short, is the chief distinction between the two contemporary modes, the discrete Greek, and the integral Gothic. Yet, as Pugin remarked about the English Parliament, we might say of Ingleside: "All Grecian, sir; Tudor details on a classic body," for in this case it seems style has to do mostly with the surface treatment of the forms.

Several appurtenances of the Ingels estate deserve mention. The first of these is the octagonal, hipped roofed, brick smoke-house (now demolished), back of the service wing. The next is the little pointed servants' house (Pl. V, Fig. 11) with three full rooms downstairs and smaller chambers over. The last is the gatehouse (Pl. V, Fig. 12) with carriageway through the center and a single large room to either side. From the road, this gatehouse must have appeared quite impressive when the low entrance arch was barred by the wrought-iron gate, with triple tiers of windows and a battlemented skyline, set back as it was with convex stone walls out to the pike. But, deceptively, although there were cellars under the rooms, the single-pitched roof stretched from behind the front row of crenels down to the first floor cornice in the rear, so the three walls of the second story were only screen. The corner merlons functioned as chimneys. From the driveway, meandering among tall trees, catching now and then a glimpse of the baronial mansion of Ingleside, one's thoughts might toy with sketches from the Waverly novels; but, if the gatehouse was something of a sham, Ingleside proper is at once both a vision-castle, and an intelligently planned, substantial and commodious dwelling.

AYLESFORD

Aylesford (Pl. VI, Figs. 15–18) represents a phase of Kentucky building that persisted for about two decades, while Loudoun and Ingleside are individual specimens: but not only is Aylesford representative of its kind, it is the outstanding example as well. The McMurtry home between High and Maxwell Streets on the west side of Broadway in Lexington is of this type. By comparison, it is an awkward house – the fenestration is without character, the porch does not quite fit, the parts are suited badly to the whole – but it was built before any of the others. The one known best is "Mound Cottage," the Brigadier General J. T. Boyle house on the outskirts of Danville, and there is a similar residence farther out the Harrodsburg-Danville Pike; the positions of the chimneys and the placing of the voids of these two are like Aylesford, but the façades have been reduced to a single plane, so the houses seem more box-like – not so successfully conceived as solids projected in space. The front mass of a house at the head of Duncan Avenue in Paris, Kentucky, called "Hidaway," was strikingly like Aylesford before alterations were made about the entrance. And the little Episcopal Cemetery Chapel on East Third Street in Lexington is an interpretation in miniature of very much the same thing. The last two buildings are generally attributed to John McMurtry. Both of them are later. The chapel is a gem, while Hidaway suffers from a suggestion of eclecticism in the wider Italian gables and the more closely spaced columns of the shorter porch. McMurtry is believed to have constructed the other Gothic residences that have been mentioned, too, so there should be little doubt about his connection with Aylesford.

Aylesford must have been built early in the eighteen-fifties, because on October 11, 1850, Mr. William R. Elley purchased from Mr. Hallet W. Winslow the lot of eight acres and two poles, extending southwest from Maxwell and southeast from Rose Street, for a thousand dollars cash plus a note for a thousand more due twelve months later,[14] presumably for the purpose of establishing his home upon it. On May 28, 1856, this same property was sold to John L. Barclay for a fivefold increase, and the deed stated,

14. Deed Book 26, p. 558, Fayette County Court House, Lexington, Kentucky.

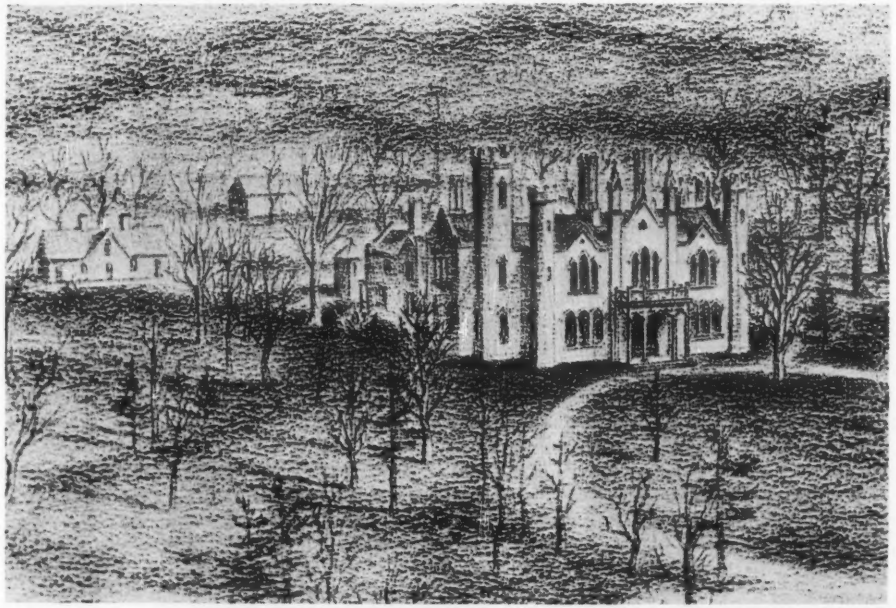


FIG. 9. Lexington, Kentucky: Ingleside, Drawing by Clay Lancaster

FIG. 10. Lexington, Kentucky (Russell Cave Pike): Charles Innis House, Façade

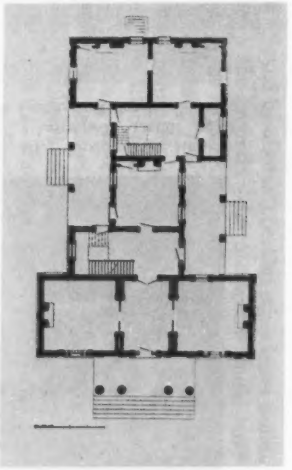
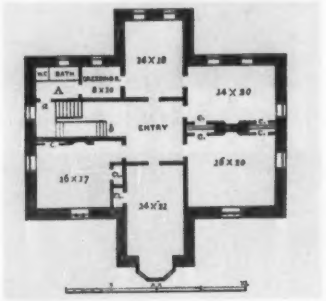


FIG. 13. Lexington, Kentucky (Russell Cave Pike): Charles Innis House, Principal Floor Plan

FIG. 11. Lexington, Kentucky: Ingleside, Servants' Cottage

FIG. 12. Lexington, Kentucky: Ingleside, Gatehouse (Phot. by Harvey Watkins)

PLATE V



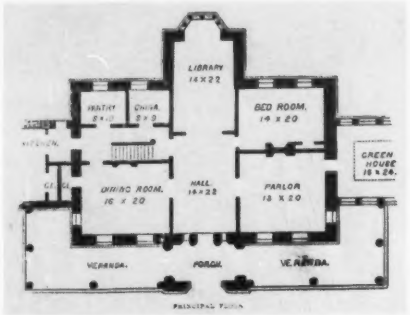


FIG. 14. A. J. Downing, Design XXV from "Country Houses" (Figs. 133–135), Perspective and Plans of Second and Principal Floors

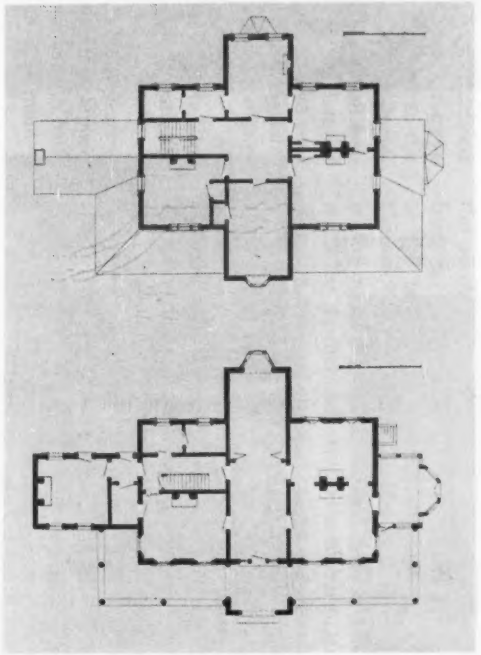


FIG. 15. Lexington, Kentucky: Aylesford, View from West and Plans of Second and Principal Floors

FIG. 16. Lexington, Kentucky: Aylesford, Detail of South Gable and Porch

FIG. 17. A. J. Downing, Design XXV from "Country Houses" (Fig. 137), Verge-Board

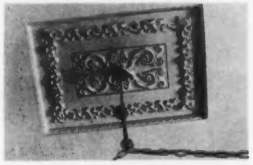


FIG. 18. Lexington, Kentucky: Aylesford, Center-Piece in Library

"all that house and lot of land."[15] About a year afterward, J. T. Palmatory had published through the Cincinnati lithographers of Middleton, Wallace and Company a "View of the City of Lexington, Ky.,"[16] drawn on stone and printed in oil colors, on which is carefully delineated, to a scale slightly greater than that of neighboring buildings, the south side of this residence with a couple of dependencies behind it – the larger scale indicating a measure of contemporary admiration. After 1885, the Alfords resided there, and it is from this family that Aylesford derived its name.

Mid-century buildings in the renewed Tudor style in Kentucky, whether erected by McMurtry or by whomever, were just an outgrowth of the more inclusive national (and international) movement, and the affinity that the Elley house seems to have to the roots of the transplantation in America is quite interesting. A significant book was issued in 1850 by Andrew Jackson Downing (1815–52), called, *The Architecture of Country Houses, Including Designs for Cottages, Farm-Houses and Villas;* the volume was illustrated by plates made from the drawings of Alexander Davis, the architect of Loudoun, and other architects, and not a few were by the author himself. The book was more than a set of pictures accompanied by essays on architecture; rather, it set forth a way of life to be enacted in these dwellings prepared for the rural setting, and the widespread appeal of the Gothic Revival in this country was largely the result of the Downing writings.

That Mr. Downing's sphere of influence reached Lexington is quite evident from the records of the Maxwell Springs Fair Association of this city, because, "on the 5th of October, [1850] among many other acts of the Board of Directors is the following, viz.: Resolved that Mr. Skinner, editor of the *Plow, Loom and Anvil,* Philadelphia, Col. Josiah W. Ware of Charles County, Va., Charles Henry Hale, New York, A. J. Downing, New York, and A. B. Allen, editor of the *American Agriculturist,* New York, be elected honorary members of this association. . . ."[17] Mr. McMurtry built the Gothic amphitheatre for the Maxwell Springs Fair Association of which they were so proud (the report of 1856–57 proclaimed it "large and handsome") besides other lesser buildings about the grounds. John McMurtry would have heard of the Sage of Highland Gardens while on this undertaking. The Davis drawings for Loudoun were daily before his eyes, and the New York architect was written frequently on matters pertaining to design details that were not quite clear to the builder: and besides being the illustrator for the Downing publications, Davis was Downing's consultant – so this was another channel through which McMurtry very probably would have been directed to Downing.

Design XXV from *Country Houses* (Pl. VI, Fig. 14), one of the author's own creations, more than suggests Aylesford (Pl. VI, Fig. 15) – it is obviously its prototype. The similarities are apparent both inside and out; the buildings are equally alike in outline and in detail.[18] The most striking correspondence is between the disposition and dimensions of the rooms. Drawn to the same scale, one cruciform plan could be superimposed upon the other without conspicuous singularities. As Downing expressed it, there is a "certain order and symmetry pervading the whole" which is the same in both examples. Downing stressed the elegance of the center motif of the plan: "the entrance-hall being unoccupied by stairs, becomes a fine apartment, and being connected with a library of equal size, by large sliding doors, [at Aylesford these were folding doors, however] the effect of this suite of 44 feet, when thrown into one, will be very agreeable on entering the house. This will be heightened by the position of the large bay-window at the end of the library."[19] It was suggested that there might be larger doorways between the dining room and hall and the parlor and hall to further the illusion of spaciousness. At Aylesford, twin parlors were put to the right of the hall, instead of a parlor and bedroom, and wide openings between these, flanking the chimney, gave the desired effect of space to this portion of the interior. The conservatory of the Lexington house was not made large enough to balance the kitchen wing in size; but being

15. Deed Book 32, page 379, Fayette County Court House, Lexington, Kentucky.

16. This prospect is of about 1857, an impression is owned by Mr. James M. Molloy, Mount Brilliant Farm, Lexington.

17. Robert Peter, *History of Fayette County, Kentucky,* p. 121.

18. The author is indebted to Mrs. Edythe Norton July, who is now preparing a thesis on Downing, for calling this particular design to his attention. In an earlier version of *Three Gothic Revival Houses at Lexington,* the design of Aylesford was attributed to Downing on the basis of one of his sketches in the Print Department of the Metropolitan Museum, which had been included in a letter written to Davis on January 27, 1848. The sketch no doubt developed into the finished plate, but the book was the means by which the plan reached Lexington.

19. *Country Houses,* p. 306.

mostly of glass, visually it could not do this anyway. The conservatory is a pleasant room in itself, and it fulfills its purpose as an adequate termination for the porch. The end farthest from the house was enhanced by a pretty glazed bay-window.

The upstairs arrangements of the two houses agree as readily as the downstairs. Each has five bedrooms accessible from a square central "entry," which expands on the left into a stairhall affording descent or ascent to the principal or attic story. A window on the landing admits daylight to the irregular hall. The stairway railing in all of its parts is typically classic, akin to that at Ingleside. Downing had placed a dressing room and bath back of the stairway, corresponding to the pantry and china closet on the ground floor, and the two little rooms were connected by a door – one of them, however, also had a door to the rear bedroom and the other had a door to the stair landing; the discrepancy in levels would have made this at least awkward, if not impossible. The bath in McMurtry's house was entered through the dressing room only, which in turn was reached from both the chamber and hall. Another dissimilarity is that there is but one closet apiece to the four bedrooms of the house that was built, whereas the plan from the book shows more – this is of minor consideration.

The differences outside are not particularly striking either. The distinction, in general, is one of impression rather than of composition. The villa on Rose Street is somewhat less heavy than the other. This airiness is derived from higher eaves resulting from taller walls, with small gables in the front to right and left of the central pavilion; the subordinate rakings break the horizontal cornice and permit a raised center light to the tripartite windows, accented by a hood-mold. Also, instead of the squat round or octagonal columns with capitals, on which the porch arches are set in the publication, there are eight-sided piers at Aylesford, with bases, but without capitals, the arches springing gracefully from simple brackets affixed to the straight shafts. (Pl. VI, Fig. 16.) And the triple chimney-stacks have four instead of the eight sides Mr. Downing proposed. Yet, in the midst of deviations, no matter how slight, the verge-boards of the main gables have been carved faithfully from the original figure – 137 – in *Country Houses*. (Pl. VI, Fig. 17.)

The grounds about the house, as might be expected, were decidedly Downingesque. "Architectural beauty," he had said, "must be considered conjointly with the beauty of the landscape or situation."[20] According to Downing's own categories, it had been established that with the romantic villa the desired effect should be the *picturesque* as against the *beautiful* for the classic, this was the modern or irregular, instead of the ancient or geometric management of natural elements. Pines were planted in profusion; in *Landscape Gardening*, Downing had called the pine the most important ornamental evergreen. The drive wound from the intersection of the public streets up to the porch entrance, thus it began at the most distinguishable spot on the boundary, it avoided a frontal approach to the house, and shelter was afforded persons alighting from their carriages – three aspects of Downing approbation. Slender pinnacles thrust upwards from the gable peaks, and an iron parapet cresting on the veranda, as at Loudoun, are depicted in the 1857 lithograph; and the house would not have been painted the glaring white that it is now.

About the front door is frosted glass with floral shapes cut into it; the library oriel opposite has the bright, stained glass of Ingleside. There is a plastic feeling about the interior; and the avoidance of strict symmetry inside furnishes that feeling of spaciousness to a house of moderate size that is in proper accordance with Downing's claim for the scheme. Two rectangular center-pieces on the ceiling of the hall and library (Pl. VI, Fig. 18) have anthemion motifs surrounded by a high-relief plaster vine with gamopetalous flowers, a decorative piece commonly found in Greek Revival houses, but more appropriate here. The grained marble mantel in the dining room is quite an original interpretation of the Gothic idiom.

An entire century had elapsed between the building of the first pioneer home in Kentucky and the residences of Messrs. Hunt, Ingels, and Elley: the architectural gamut had been run from the barest necessity of shelter to the impressive imitation of a Peloponnesian temple. Aylesford avoided the inconveniences of the one extremity and the ostentatiousness of the other. The cost was so much less even than Ingleside (being about one-third), it becomes a good illustration of the Downing maxim that an adequate villa could be constructed as cheaply as a "poor and tasteless temple."[21] Loudoun, Ingleside and Aylesford are the break with tradition – the

20. A. J. Downing, *Treatise and Practice of Landscape Gardening*, 1841, p. 320.

21. Downing estimated the cost to be $6,000 or $7,000. *Country Houses*, p. 311.

first two showed that a house need not have the colossal order to be elegant, the third that Greek details were not an artistic requirement for the moderately priced home, and that real charm could better be had without them. All three relate to the outdoors by a usable veranda instead of the formal classic portico meant for little other than show, all three seem to grow out of their surroundings, naturally; and if their style be imported, it was from a domestic rather than a religious source, expressing its purpose as the proper setting for the various activities in which mankind engages in his own retreat.[22]

Greek Revival architecture had succeeded in fusing decoration with structure (formerly only applied); these Gothic Revival houses further fused decoration with space-enclosing surfaces, and, if anything, the forms increased in attractiveness from the closer association of parts to the whole – certainly there was lost no sense of mass. The Georgian device of chimneys between rooms, so that fireplaces were back to back, had been ousted by the Greek in the endeavor to open interiors; Aylesford attained the effect of openness and yet re-employed the older and more efficient heating device in the double parlors. Loudoun and Ingleside have parapet walls above the roof-lines like the earliest brick houses in Kentucky, before classicism dictated cornices or complete pediments; and Aylesford showed that raking boards and horizontal cornices were once again not the same thing. All three are included in the increased freedom of window treatment, which made use of the round arch or the Palladian early in the century, but had been restricted to simple rectangles by Hellenism later on – now, flat or lancet arches, single, double or triple, recessed windows and projecting bays were all quite proper, quartered or quarrelled, clear or stained, plain or patterned – and doors might have the same variations. Chimneys were no longer reduced to a minimum because they were not to be found on civic buildings of the ancient world; they enter into the design with full meaning, enhancing the greater forms that lay beneath them. But, even if public taste of today persists in its preference for four white pillars to triple chimney-stacks in mid-nineteenth-century architecture, this is certainly no evidence of the inferiority of the romantic style, either structurally, spatially, conveniently or aesthetically; but there is indicated, rather, a general lack of understanding of the Gothic Revival which has produced this thwarted evaluation. And this can be modified by a wider circulation of literature exposing the inherent merits of romanticism in many of our communities where these monuments hitherto have been overlooked by scholars and laymen alike.

22. It is interesting that Downing declared the house to be no copy of any foreign cottage; every feature was "suggested by the country life of those who live in residences of this size in the Middle United States." *Ibid.*, pp. 304–305.

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Early Kansas Churches

EDWARD R. DeZURKO

THE INDIAN TERRITORY PERIOD 1830-1854

THE earliest houses of worship in what is now the state of Kansas were the chapels built as a part of the Indian missions. In 1830 the United States government created an Indian Territory. This included the whole great region from the western borders of Wisconsin, Iowa and Missouri, west to the Rocky Mountains. It was territory closed to white settlement and slavery. Within this great region lived the Pawnee, Omahaw, Kansa, Osage and Missourian tribes. The government undertook the task of moving the members of at least sixteen tribes – some by force, others by persuasion, but all most unwillingly – from the various states of the Union into the Territory. The emigrant tribes were more or less civilized by virtue of their own attainments and by long contact with the white man, but the indigenous tribes were savage and resented the intrusion of the tribes from the East. In order to facilitate the adjustment which the emigrant tribes had to make, the government greatly increased its grants of land and money for the establishment of Indian missions.

Successful Indian missions were by no means easy to establish, nor did they all long endure. When the first white settlers began to arrive in the early 1850's, nine missions had established churches, schools and dwellings in the prairie wilderness, but almost a score of others had come and gone in the quarter-century preceding settlement. From 1840 to 1860 about thirty missions were established by the Catholics and the various denominations of the Protestant church. Some are still maintained, but the majority have faded away or serve as cattle barns or machinery sheds. The Kansas legislature has appropriated funds for the preservation of some of these old structures.

The chief functions of the Kansas missions were secular in nature. The missions were essentially manual-training and agricultural schools. Religious services were generally conducted in a separate church building or chapel. The Shawnee Methodist Mission, or Shawnee Indian Manual Labor School as it was called, was a village in itself and the chapel was a relatively minor element. Due to the efforts of the Kansas State Historical Society, three of the original sixteen buildings have been restored. The original mission group contained tool shops, a blacksmith's shop, sawmill, gristmill, barns, brick yard and trade shops in addition to living and dining quarters, dormitories, class rooms and chapel rooms. The principal building of the Iowa, Sac and Fox Mission, Highland, completed in 1845, contained a chapel room 30 x 34 feet on the second floor. A portion of this building was restored and is maintained by the Northeast Kansas Historical Society with funds appropriated by the Kansas legislature in 1941.

Probably the oldest Protestant church organization on the Great Plains west of Missouri was the Highland Presbyterian Church, organized at the Iowa, Sac and Fox Mission on October 21, 1843. Services were held in the chapel room of the mission. In 1859 Irvin Chapel on the Highland Junior College campus was built, and this building served as a chapel for the college until 1885. Before the present war, the college conducted some classes in Irvin Chapel.

The first Catholic chapel of any degree of permanence in Kansas was the log cabin of Laurent Pinsoneau, Kickapoo agent of the Chouteau Fur Company of St. Louis. The cabin also served as living quarters of the missionaries of the mission established among the Kickapoo north of Fort Leavenworth on June 1, 1836. During the summer of 1836 Father Van Quickenborne (under whose direction the mission was established) and his fellow churchmen and Indian converts built a chapel of hewn logs. The Kickapoo were as a whole indifferent to education and religion as taught by the "black robes" and the mission was closed at the end of the year 1840.[1]

1. Cf. William W. Graves, ed., *History of the Kickapoo Mission and Parish*, and Peter Beckman, O.S.B., *The Catholic Church on the Kansas Frontier*.

Some of the emigrant Indians were devout Christians and came into the Indian Territory with their own church which they had organized in the Eastern region from which they were removed. The first church in Kansas, independent of a mission, which was built by a congregation that expected to worship in it, was that erected by the Wyandotte Indians on the site of what is now Kansas City in 1844. The Wyandottes were members of the Methodist Episcopal church and emigrated from Ohio. The site of the church was three miles from the confluence of the Kansas and Missouri rivers. The building was of hewn logs with the spaces between the horizontal logs filled with mortar of a crude type, with a clapboard roof and puncheons for floor and seats. Esquire Grey Eyes built the structure with the assistance of some of his congregation. This building was used until 1847 when it was replaced by a brick church, and no further mention can be found of the first building after that date.

"The division in the Methodist Church in 1844 on the subject of slavery brought much trouble to the Wyandotte, causing them to split. After 1849, two branches were maintained. The Church South kept possession of the brick edifice while the Northern branch held services in a vacant house and in a grove until a log building was completed near the Quindaro cemetery. Feeling was bitter, however, and on April 8, 1856, both churches were burned. They were rebuilt, and [the organizations] continue to this day. Each claims to be the true descendant of the congregation that built the first church under the direction of Squire Grey Eyes."[2] As an ironic footnote to this story it should be noted that it was a Negro, John Stewart, who brought Methodist Christianity to the Wyandotte in Ohio.

The Wyandotte owned much land in the vicinity of Westport Landing (later to become Kansas City), and in 1865, when Father Anton Kuhles was looking for a site upon which to build St. Mary's Church, he purchased three acres from Mathias Splitlog, a Wyandotte, for $800.

THE TERRITORIAL PERIOD
1854-1861

THE Kansas-Nebraska Act was signed on May 30, 1854, opening for white settlement this portion of the Indian Territory. Almost immediately there was a rush of settlement. Under ordinary conditions there would have been little church building of any significance for at least a decade, but Kansas was largely settled by men with a Cause led by Eastern abolitionist churchmen, and these were by no means ordinary times. After the Missouri Compromise was repealed and the Kansas-Nebraska Act substituted the principle of squatter sovereignty, North and South vied with each other, squatter for squatter. It was tacitly understood by the politicians of the day that Nebraska would become a free, and Kansas a slave, state, but the abolitionists of New England were determined to make Kansas "free." Emigrant Aid Societies were organized in Massachusetts, Connecticut and New York, and in Missouri the "Blue Lodges" were organized to counteract the activities of the Emigrant Aid Societies.

Nearly all of the free-state settlers had belonged to churches in the communities from which they came, and one of the first provisions they made after settling in the territory was for religious services. At first, services were held in the open air, in tents, or in rude cabins, but as settlement increased, church buildings were erected, some of which are used in the present day.

It is generally conceded that the first church for white settlers in Kansas was the Plymouth Congregational erected in Lawrence in 1854. It was organized within ten weeks after the arrival of the first pioneer in Lawrence. Lawrence was founded by the Massachusetts Emigrant Aid Company and named for Amos A. Lawrence of Boston, a prominent member of the company. The town was originally planned to be the capital of Kansas. The early history of the Plymouth Congregational Church has been preserved by Dr. Richard Cordley, second pastor of the church, in his *History of Lawrence* and *Pioneer Days of Kansas*. The first services were held in the "Pioneer Boarding House." This was a kind of hay tent made by erecting two sixty-foot rows of poles about twenty feet apart, bringing them together at the top and tying them securely to a ridge pole. The sloping sides were then thatched with prarie hay. The triangular walls at each end were made of sod and the door openings were provided with wood frames. These openings were the only source of light and ventilation. The hay tent served as the principal hotel in town. Dr. Cordley says of this building: "On Sunday it was put in order for religious services. Three trunks, set one on the other, served as a pulpit

2. Margaret Wittemore, *Sketchbook of Kansas Landmarks*, p. 67. For an interesting account of the position of the Indian with regard to slavery and the war, see Annie Heloise Able, *The American Indian as Participant in the Civil War*.

and the congregation seated themselves on the beds and boxes and baggage of the boarders. There was always a good congregation, as everyone attended church."

Most of the early communities of Kansas were located in the northeastern portion of the state near the Kansas River and its tributaries because the principal method of transportation was the river steamboat. Only a few came by covered wagon along the trails. It follows obviously that it is in the northeastern portion of the state, in such cities as Leavenworth, Lawrence, Topeka and Manhattan, that the earliest examples of church-building can be found. This region consists of fertile valleys and gentle rolling hills. There were no large forests which would provide the builders with an ample supply of good lumber, but in many places, just a few feet underground, is a good quality limestone. This is the characteristic building material of eastern Kansas. In Lawrence, Manhattan (originally New Boston) and near-by communities, several small limestone churches were built in the territorial period. In Lawrence, the Plymouth congregation moved out of their hay tent into a stone church in 1857. The Methodists and the Unitarians built churches in the same year. Trinity Episcopal was built in the following year. In Manhattan, the Congregationalists and the Methodists built small stone churches in 1858. The New Haven pioneers of Wabaunsee completed their "Beecher Bible and Rifle Church" in 1861 after four years of intermittent labor. The Congregationalists of Topeka, despite tornadoes in 1858 and 1860 which blew down much of what they had built, completed their church in 1861.

Wood frame churches were the exception rather than the rule. The first church of St. Mary at St. Benedict was built of wood frame, clapboards and shingles. The most abundant types of wood suitable for building which are native to northeastern Kansas are walnut and cottonwood. The settlers were fortunate to find an abundance of walnut for it was the favorite building wood of the period. Walnut was sawn into truss timbers, girders and columns in the pioneer sawmills,[3] and cottonwood was generally used for all members of smaller cross-section. Wood was sometimes used for lintels in masonry walls. At Paola, the first Holy Trinity church, which was built in 1860, had a wood lintel over the entrance doors. In the late 1870's, the masonry wall above the entrance cracked due to the shrinkage of the lintel wood and consequent settlement, and continued deterioration caused the abandonment of the old church when a new church was begun in 1880.

The early builders of northeast Kansas had to obtain cedar shingles, window and door frames, sash, panes, hardware, trim, nails, and other building materials from Fort Leavenworth which was the trading outpost as well as the military center of the region. Building materials had to be hauled, generally by oxen, from Fort Leavenworth to the building site because the Kansas River was not deep enough to permit freight-carrying steamboats of adequate size, and the railroads were not built until after the war between the states. Fort Leavenworth received most of its supplies by river boats. In 1854, the Mississippi River was the most westerly extent of the railroads. Before the Civil War, St. Louis and Jefferson City were the railroad terminals, and materials from the East were sent up the Missouri River to Fort Leavenworth.

Transportation of materials was a slow and costly process; hence, whenever possible, advantage was taken of available local building materials. Masonry walls, timber framing members, plank floors and roof sheathing were made of available local materials. Nearby trees were felled and cut in the community sawmill. The roof sheathing of the "Beecher Bible and Rifle Church" of Wabaunsee is 1¾ inches thick and the huge planks vary in width from 12 to 24 inches. All framing in this church was pinned together with dowels. Cement for the mortar of the territorial church building was made from a local limestone.

The settlers had fortitude and many of them were skilled craftsmen, but few of them had much capital. Money was scarce. Church congregations generally built their own churches. Individuals, no matter how unskilled, would donate their services, building materials, their oxen or their tools. Only the master-carpenter, master-mason and their assistants if any, would receive pay. Church building was a project for the congregation and sometimes for the entire community. Even the women joined in: they brought water, served meals to the workers, and some, like Mrs. Robert Banks, wife of the stonemason of the

3. Buffalo Bill's father is said to have been part owner of a sawmill at Valley Falls. The old Lutheran church of that city was built about 1856 of walnut logs hauled from groves along the river and sawed at this mill. Shingles, clapboards and laths were split by hand. A larger church was built in 1887, and the old territorial church was sold to a Negro congregation.

Wabaunsee church, mixed the mortar and in many ways helped with the actual work of building.

By a system of donated services, and the use of local materials, it was possible to build a church which could seat one or two hundred people (far more than the church would ever hold) for only a few thousand dollars, but even a few thousand dollars was frequently too much for a congregation to raise. Funds for the erection of the early churches of Kansas were generally raised in the East by the minister who would make a special journey for that purpose. Many wealthy citizens of New England contributed generously to make possible the construction of churches which they hoped would become bulwarks against the spread of slavery, and prominent politicians such as Abraham Lincoln and Stephen A. Douglas contributed to the building of Kansas churches.

Although money was scarce, Kansas land as well as labor was plentiful. Town company grants to Protestant church organizations were always very generous and far in excess of actual building needs. This made it possible to finance church building by selling part of the land. The town of Manhattan donated forty lots to the Methodist church. Most of these lots were sold in the states of the East by Isaac T. Goodnow who also obtained donations from eastern churches and individuals and collected a total of $4,800. The bell, ordinarily a costly detail, was secured without great expense; it was salvaged from the steamboat *Hartford* which was burned near St. Mary's Mission. The bell of the *Hartford* is in the belfry of the present church.[4]

The present parish of Trinity Episcopal Church in Lawrence is a development of the original church which was built in 1858 and consecrated July 29, 1859. The original church was a simple rectangular stone building. The interior, with its walnut boards, crude furniture, melodeon and wood stove, was anything but impressive, but it was essentially religious and genuine. The parish has no official record of the early days. The first available minutes of the vestry begin with the statement that all earlier records were destroyed by Quantrill and his men in their raid on Lawrence on August 21, 1863. Fortunately, the church building was not destroyed. Two months after Quantrill's raid, Rev. Robert W. Oliver of Altoona, Pennsylvania, became the rector. Under his direction a rectory was built next to the church, and a north wing and a tower were added to the church. A new chancel was located in its proper place in the east, and diamond-paned windows were added. The result of Rev. Oliver's alterations and additions (c. 1865) was a delightful small Gothic Revival church. (Pl. VII, Fig. 1.) For many years the little building served as a school on week days. The present church, just north of the old building, is also of native limestone. It was completed in 1871 and has been remodeled in recent years.

Of the stone churches of the Kansas Territory, only that at Wabaunsee still stands more or less as it was originally built. The old part of Trinity Episcopal Church, Lawrence, and a portion of the original Congregational Church of Manhattan still stand.

The principal architectural charm of these churches is in the rubble stone masonry. The quoin and jamb stones are always the largest and most rectangular. Wall surfaces are relatively smooth, but the sizes and shapes of the individual stones are varied, and the mortar joints are various colors due to accidental modifications of the materials and proportions of the mortar mixture. There is a strong resemblance between the masonry of the Wabaunsee church and that of the churches of New England which were built in the decades of the thirties and forties.

Stylistically, the churches of the Kansas Territory are interesting because they are basically classic. They were built as nearly like the earlier churches of New England as their builders could remember and had the skill and the means to execute; hence the Classic Revival persisted longer in Kansas and the other states of the Great Plains than in the East. Churches of the sixties in Kansas were frequently a curious mixture of Classic and Gothic details, but the churches of the territorial days were Classic in spirit if not in detail, and were designed with an honesty, integrity and puritanical simplicity which was characteristic of the congregations which built them.

The Unitarian Church, Lawrence, completed in 1859, was one of the best designed of the territorial churches. The structure, located at the foot of North College Hill, was the familiar center entrance-tower scheme and had auditoriums on two levels. The church proper was on the second floor and the lower story housed the first free school in Kansas. (Pl. VII, Fig. 2.) In 1891 the old church was abandoned and only the bell remains. This bell was the first in Lawrence.

4. Cf. *Historical Sketches of the First Methodist Episcopal Church*, Manhattan, Kansas, Nov. 9, 1930.

FROM STATEHOOD TO CENTENNIAL YEAR
1861–1876

KANSAS became a state in the midst of a civil war which had the effect of stopping all significant building for the time being. The tide of immigration was almost completely stopped by the war, but it resumed at a greater pace with its conclusion. This acceleration was aided by the construction of railroads. In 1865 railroad building began in Kansas, and after four years the state was spanned by the Kansas Pacific, and later by the Atchison, Topeka and Santa Fe. The Homestead Act of 1862 and the special provision which permitted a soldier's year of service to count to his advantage as a homesteader, gave to Kansas a rapid increase in population in the years that immediately followed the war. The land grants to railroads were a third significant factor in the development of the state. The railroad companies were naturally interested in encouraging Europeans to come to the Great Plains of America. In the 1870's immigration societies were organized and agents operated in most of the large cities of Europe, to encourage and entice men to emigrate to our central states. For example, in London the Mutual Land Emigration Co-Operative Colonization Co., Ltd. accounted for a large number of English settlers to Kansas.

The state of Kansas suffered from the war, drought, grasshoppers and the financial panic of 1873, but despite these handicaps, by 1875 (according to the first census of churches made by the state board of agriculture) the five leading denominations boasted almost fifteen hundred organizations. Obviously, not all of these organizations had church buildings of their own, but many of them did.

The largest, most imposing and most costly church edifice built in Kansas during the years 1861 to 1876 is the Cathedral of the Immaculate Conception in Leavenworth. The first Catholic church in Leavenworth was built in 1855 on the site of the present parochial school. Bishop Miège, the first bishop of the diocese, was appointed in 1850 by Pope Pius IX as Vicar Apostolic of the Indian Territory. In May, 1855, he visited Leavenworth, then a "booming" town, celebrated Mass, and decided upon the town as his permanent residence. In 1859 Bishop Miège began to think about replacing the small frame church by a new building, but he was determined not to build until enough money could be raised to build a suitable cathedral, one that would compare favorably with the cathedrals of New Orleans or St. Louis. Most of the money for the structure was raised in France and South America by Bishop Miège. Father Francis Xavier De Coen, S.J., was the architect for the building. De Coen (1811–1864) was born in Flanders, entered the Jesuit order and became an ardent Kansas missionary. He was connected with several building projects but the Cathedral at Leavenworth is his outstanding work. Between 1848 and 1852 De Coen spent at least part of his time teaching at Bardstown, Kentucky, hence the resemblance between the church at Bardstown and the cathedral at Leavenworth is no mere coincidence.

The foundations were begun in the spring of 1864 and the cornerstone was laid on September 18th. The cathedral has a cruciform plan approximately 200 feet long and is 100 feet wide across the façade. (Pl. VIII, Fig. 4.) The nave has three aisles and the transepts are very shallow. The exterior, of brick walls with limestone details, is essentially Classic Revival, but touches of Romanesque are revealed in the round-arched windows and wood tracery. The interior has a vaulted nave, and the aisles, which are as high as the nave, are roofed by a series of domes on pendentives. The climax of the interior is a Baroque altar. The restrained exuberance of the Baroque ornamentation is highlighted by the paintings on ceiling and walls by Leon Pomrade.

The "Order of the Carmelite Fathers" in Leavenworth established St. Joseph's (German Catholic) church in 1857. From 1859 until 1871 they held services in a small building, and on June 17, 1871, they consecrated a new church. This was one of the many churches built in Leavenworth in the period immediately following the Civil War. The Congregational, Methodist, Episcopal and Southern Methodist churches were built, and the synagogue Benai Jerusham was likewise built. In 1870, the Presbyterians built a large brick Gothic structure on the site of a territorial church. The same denomination built a similar brick Gothic church in Wichita six years later.

To the parish of St. Paul's, Leavenworth, belongs the honor of being the first organized Episcopal parish (1856), and of having built the first Episcopal church in the territory (1857–1858). The building was a small, wooden, barn-like structure, erected on the south side of the city. A previously built stone church, 40 feet wide and 80 feet long, located on the

FIG. 1. Lawrence, Kansas: Trinity Episcopal Church, 1858–65. Drawing by Edward DeZurko

FIG. 2. Lawrence, Kansas: Unitarian Church, 1856–59. Drawing by Edward DeZurko

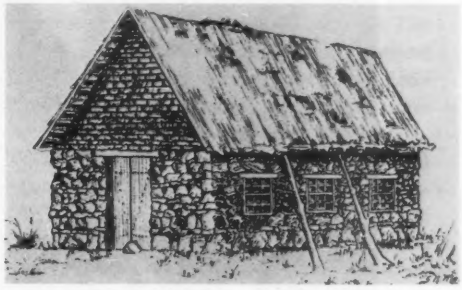


FIG. 3. Lindsborg, Kansas: Bethany Lutheran Church, 1869. Drawing by G. N. Malm

PLATE VII

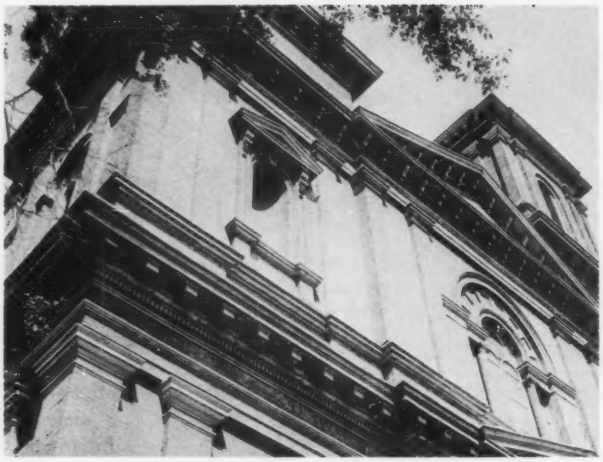


FIG. 4. Leavenworth, Kansas: Cathedral of the Immaculate Conception. Begun 1864

FIG. 5. Leavenworth, Kansas: St. Paul's Episcopal Church. Begun 1863

FIG. 6. Leavenworth, Kansas: St. Paul's Episcopal Church; Chancel Window

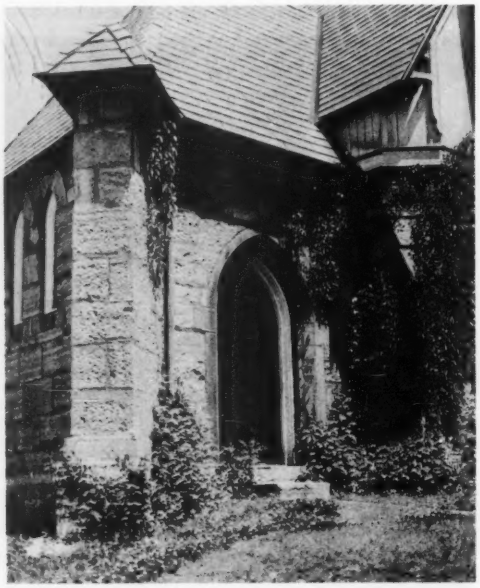


FIG. 7. Leavenworth, Kansas: St. Paul's Episcopal Church; Entrance to Aisle at Chancel End

PLATE VIII

north side, was abandoned unfinished. The church was reorganized March 6, 1863, and shortly thereafter drawings for a new church to seat six hundred persons were obtained from the office of Richard Upjohn and Co. The building was begun in June of 1863. At first, only the chancel, first stage of the tower, vestry and organ room, and forty feet of the length of the nave were built. This much of the building was occupied for worship for the first time on Sunday, July 10, 1864. (Pl. VIII, Figs. 5, 6, 7.)

During the rectorship of Rev. J. Mills Kendrick, from October 1, 1868 to July 1, 1874, the nave of the church was extended and completed. On January 26, 1881, the church of St. Paul was consecrated, and a rectory, a three-story building in the "Queen Anne" style was built in the same year.

The walls of St. Paul's are of dressed native limestone and almost all the woodwork is walnut. The windows have stained glass. This was one of the first Kansas churches to be heated by a furnace located in the basement. (The typical method of heating the Kansas territorial church was by means of a conspicuous pot-bellied stove in the auditorium.) The plan of the church is somewhat unusual in that an entrance is located to one side of the apse. Everard Upjohn does not include St. Paul's, Leavenworth, in his listing of the designs of Richard Upjohn, but no claim is made that his listing is complete, and there is little doubt that this church represents the work of Richard Upjohn and Co., architects.

The "Little Stranger Church" of Leavenworth County was built in 1867 of cottonwood lumber. The original cottonwood pews are still in use. The original members now sleep in the churchyard. The Leavenworth branch of the Santa Fe trail ran through the churchyard and is still plainly visible.

St. Paul's Episcopal Church, Manhattan, based on a design by Richard Upjohn, is another example of an early Kansas church which has architectural merit as well as historical association. It bears a strong resemblance to another Upjohn design, Christ Church, Marlborough, New York, built in 1858, especially in the design of the tower, but the New York church is built of brick and the Kansas church is of stone.

In the late 1850's, Nathaniel O. Preston, of New York, became the rector of the Episcopal Church in Manhattan. He was successful in persuading his congregation to build a new church and to engage the services of a skilled architect. Plans for the new church were approved in 1859 after correspondence with Richard Upjohn. Work was begun soon after but was interrupted by the Civil War, leaving but a fragment of a building and without a roof. At one time the building was used by a neighboring farmer for storage. In 1870 the work was resumed, and after the entrance tower and four bays of the nave were completed the work was finished off and concluded due to lack of funds.

About 1910, a rectory was constructed after plans by Henry Winter. In 1931, three bays were added to the length of the nave and meeting rooms were added to the north side of the church, extending toward the rectory. The builder attempted to match the old stonework in the newer parts of the structure and he succeeded insofar as the disposition of stone shapes is concerned, but no attempt was made to match the old vari-colored mortar joints brought about by the use of various types of sand and different proportions of the mix.

One interesting characteristic of Kansas is the existence of many communities where a single national European cultural background prevails, such as German, Russian, Dutch or Swedish. Swedish settlements were founded in Kansas by people who migrated from New York, Pennsylvania, Illinois and Iowa. The Galesburg community in Illinois furnished Kansas with many settlers, including John A. Johnson, the first Swede to settle in Kansas. The Mariadahl community was one of the earliest Swedish settlements. It was settled between 1855 and 1860, largely by people from Illinois who came from Sweden only a decade before.

The Evangelical Lutheran Church of Mariadahl is a delightful example of a bit of Sweden transplanted to Kansas. It is located in a picturesque valley of farms almost surrounded by bluffs. The claim is made that this is the oldest Swedish Lutheran Church west of the Missouri River. The building of the church was begun in 1866 and the auditorium was ready for use in the following year, but not completed until 1871. From 1863 to 1867, before they built their church, the Mariadahl congregation worshipped in some of the houses of the community. In many cases the early houses were very primitive and resembled the dwellings of medieval Scandinavia.

The church was built in three distinct stages: auditorium, tower and transept. The auditorium was begun in 1866 and was partly finished so that it could be used for services the following year. For the first few years planks were used to sit on during

services. Carpenters made walnut pews and installed them when the auditorium was completed. A. P. Oman was the chief carpenter, and John Ekblad of Smöland the master mason. John Ekblad was a stone mason in Sweden before coming to America. He built several houses along the Blue River in the sixties and seventies. The stone for the church was quarried in a nearby hillside and the masons made their own lime. Shingles, frames, trim and glass came from the East by railroad to Leavenworth and Irving, from whence it was hauled by horse or ox-drawn carts to the building site. Most of the lumber is local cottonwood sawn to dimension in the local carpenter shop. Only the oak beam supporting the auditorium floor joists was adze-hewn.

Andrew Hoff, a lay-preacher who had some architectural training in Sweden, designed the tower which was built in 1884. A transept, 26 feet by 24 feet, extending southward, was added in 1900. This is not a true transept, but is an additional auditorium. In 1938 a basement was built under the auditorium part of the church. It is a testimony to the excellence of the old masonry that this did not cause the walls to crack. When the basement was constructed the handhewn oak beam placed under the center of the church in 1866 was removed and a steel beam installed in its place. Two hundred and twenty annual rings were counted in the beam which was in excellent condition despite 72 years of service. A 72-year-old woodcarver, J. A. Nordquist, carved a baptismal font and four flower pedestals from the beam, and the remaining material was used in making the stairway to the basement.

The Pick Plan proposes to erect Willow Creek Dam, which will flood the valley of the Blue River as a means of preventing floods along the banks of the Missouri. If this were done, the Mariadahl community, with its historic church, would be one of the communities to be inundated by the reservoir.

Lindsborg was organized in 1868 by the "First Swedish Land Company" of Chicago, and its first building was the company's house, where religious services were held as well as business transacted. The following year the first house was built by the Swedish Merchants' Association. It was a makeshift thing of sod and stone. In the same year the first stores and post office were opened. The first Bethany Lutheran Church was built in 1869 in "Section 7" northwest of the present site of Lindsborg. The walls up to the eaves were of stone (which the minister, Dr. Olaf Olsson helped to quarry), the gables were of sod, the roof of grass and the floor was bare earth. The dimensions of this crude building were 36 feet by 34 feet, and the drawing by G. N. Malm (Pl. VII, Fig. 3) is probably a fairly accurate record of its original appearance. When it was decided to move the townsite in 1874 it was necessary to build a new church. It was a rectangular church of coursed stonework and "Romanesque" arches. In the years following 1874 the original church was enlarged and remodelled into the present church. In 1880, the original church was lengthened by adding thirty feet to the west and building a tower and steeple, and a balcony was built to further increase the seating capacity. In 1904, wings 30 feet by 30 feet, containing rooms for instruction, were added, one on each side of the nave. These served for a time as part of Bethany College. It is intended to convert the wings into transepts as soon as an education building can be built. The stone has been covered with a coat of cement and marked off to simulate coursed stonework. The interior of the church has gone through many changes but has retained the barrel-vault ceiling. Above the altar is a painting by G. N. Malm of Lindsborg, "Christ at Bethany." Left of the altar is "The Ascension," and on the right "The Resurrection of Lazarus," both by Birger Sandzen.

In Lawrence, several new churches were built in the post Civil War period, and work was continued on some of the churches begun in the pre-war period such as Trinity Episcopal and Plymouth Congregational. In 1871 the Catholics built a larger church to take the place of the small stone one built in 1860. Advantage was taken of the newly constructed railroad by building the church of brick instead of the readily available local limestone. In 1866, families of the Quaker faith organized a church and began building a meetinghouse in 1872. This was a two-story stone structure 60 feet by 80 feet, with four-story wings, 20 feet by 26 feet on each side. The principal meeting room was on the second floor of the central part of the building. This was the yearly meetinghouse of the state until it was torn down in 1941. The Quaker meetinghouse and Trinity Parish of Lawrence were built by Robert Sterling of Stirling, Scotland. He came to America as a young man and was advised to go to Kansas in 1852 by Sawyer and McIlvane, government architects, who were designing buildings for Fort Riley and other military posts. The English Evangelical Lutheran Church is another example of a post Civil War

church in Lawrence. It was built of limestone, and the auditorium, 30 feet wide and 50 feet long, has a side entrance tower with belfry and spire. Lancet windows with diamond panes admit light to the interior which has exposed roof trusses. The church was dedicated December 18, 1870. The Episcopal Church, Topeka, begun in 1864, was of almost identical design, but its spire was never built.

The Universalist Church in Seneca, which was converted into a library in 1931, was built in 1867. Alfred Levick, who came to Kansas from Liverpool, England, in 1862, was the chief mason and designer of the building.

The Baptist Church in Junction City, built in this period, was sold and remodeled into a funeral home during the first world war.

The Congregational Church, Topeka, begun in 1858, and dedicated early in 1861, was a curious mixture of Classicism and Gothicism. The auditorium has the pediment, cornice and square-headed openings characteristic of the Classic Revival, but the tower, built at the same time, was Gothic.

Trinity Episcopal, Atchison, the cornerstone of which was laid with appropriate ceremony on September 15, 1865, is noteworthy for its steep open-timber roof supported by buttresses, and its pierced-gable belfry in the Gothic manner.

The year 1876, as Tallmadge has pointed out,[5] was significant as marking a parting of the ways. It was the year of the Centennial Exposition in Philadelphia and the publication by William Rotch Ware of the first architectural magazine in America. Church-building in Kansas experienced a significant change with the introduction of the wooden Victorian Gothic church, the plan book with its pseudo-sophisticated eclecticism and the Romanesque Revival.

Looking backward on the history of Kansas church architecture prior to 1876, one cannot cite many examples of beautiful building. It is hardly fair to expect that the militant, crusading Christians of the decades before and after the Civil War (or the self-denying, opportunistic settlers), would have paid much attention to architecture, yet some of them did. The real interests of the people in this period were politics, exploration and business – not art. In the decade following the Civil War, despite drought, grasshopper plagues, lack of money, dishonesty and over-speculation in business culminating in the panic of 1873, church building in Kansas went on at an ever-increasing tempo, and at its best avoided the sophisticated excesses of many of the contemporary eastern churches. Tallmadge's delightful general observation may be used with special reference to Kansas churches: "In this architectural garden of the sixties and seventies there were not all weeds. Here and there a rose lifted its head, all the more lovely, perhaps, for its isolation."

KANSAS STATE COLLEGE
MANHATTAN, KANSAS

5. Cf. Thomas E. Tallmadge, *The Story of Architecture in America*, chap. VI.

Washington after the War

H. PAUL CAEMMERER

DURING the greater part of the months of September and October, 1945, an Exhibition was held at the Corcoran Gallery of Art entitled "Washington after the War." It was sponsored by the National Commission of Fine Arts and the National Capital Park and Planning Commission, in cooperation with the Architect of the Capitol; the Public Buildings Administration and the Public Roads Administration, Federal Works Agency; the United States Engineer Office; the National Park Service of the Department of the Interior, the Director of Highways and the Municipal Architect of the District of Columbia Government; the National Housing Authority; and the Washingtoniana Division of the Public Library, District of Columbia. The Exhibition was highly appreciated by those who are particularly interested in the development of our National Capital and was visited by thousands of persons, including visitors from many States. The Exhibition stressed projects that are in a pending building program for the further development of the City of Washington, and thus quite a number of the designs were shown here for the first time.

Since our National Capital is developing according to a well-defined Plan, there was shown also at the Exhibition a group of historical maps and pictures, illustrating briefly the development of the city since the preparation of the L'Enfant Plan in 1791. (Pl. IX, Figs. 1–4.) Space available in this issue of the JOURNAL does not permit the writer to describe these historical exhibits in detail.

It is our purpose in this article to dwell more particularly on the development of the City of Washington during the past ten years and to explain plans for the "Future Washington" that were shown at the Exhibition.

Needless to say, each important war of this country has had a decided effect on the City of Washington, and while World War I brought 80,000 people to the city in six months' time, World War II far exceeded that number. From 1930 to 1940 the population of Washington increased 36.2 per cent, when the population according to the official census was 663,091. This increased to 770,000 by November, 1941, and on September 1, 1942, it had 862,000. By the end of 1943 the population of the city had increased to nearly a million inhabitants and Metropolitan Washington to more than 1,250,000, becoming the fastest growing city in the country.

The expansion of the business of the Government created a need for office space, to say nothing of residential requirements. Fortunately the National Defense Program was begun before Pearl Harbor, December 7, 1941, when the Public Buildings Administration undertook to design temporary war buildings. Congress wanted them erected on land owned by the Government insofar as possible, and, accordingly, the Secretary of the Interior permitted their erection on park land until the end of the War. So far the temporary war buildings are still in use, yet unlike those of World War I, they were not built to last indefinitely – at the most 10 years, we believe. They are low two-story structures.

Among the designs shown at the Exhibition were several projects that had been held in abeyance on account of the War; notably, the General Accounting Office Building. This building was designed for the square at Fifth and G Streets, Northwest. An appropriation of about $10,000,000 had been made available by Congress and excavations were begun at the site. Now, after an interval of seven years, it has been found necessary to provide twice as much space for the General Accounting Office, and the building is being planned accordingly.

An Administration Building for the United States Bureau of Standards is proposed to house the administrative offices of the Bureau, which are now scattered throughout laboratory buildings. The Institution, 3.50 miles from the White House, has a number of buildings on its grounds that were con-

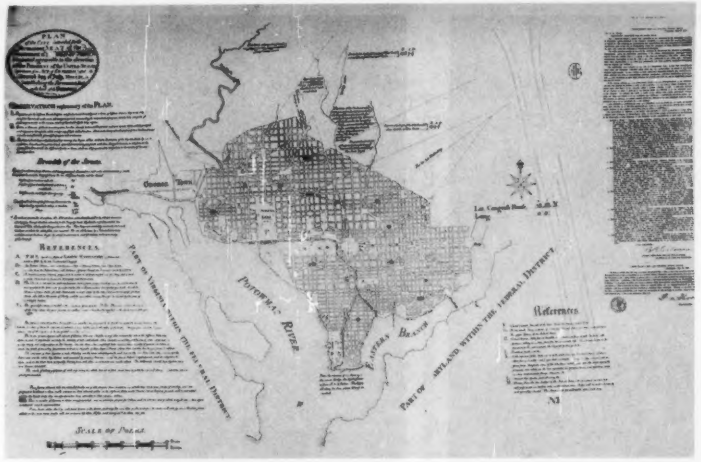


FIG. 1. The L'Enfant Plan of 1791 with explanatory notes published in the "Gazette of the United States," Philadelphia, January 4, 1792

FIG. 2. The Northwest Rectangle in 1894. View toward Virginia Avenue including 17th Street and Constitution Avenue

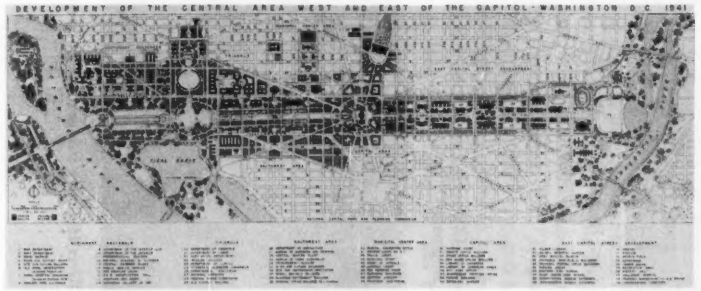


FIG. 3. Development Plan of Central Area West and East

FIG. 4. The Northwest Rectangle in 1947

PLATE IX

Fig. 6. The West Mall, looking from the Washington Monument to the Capitol

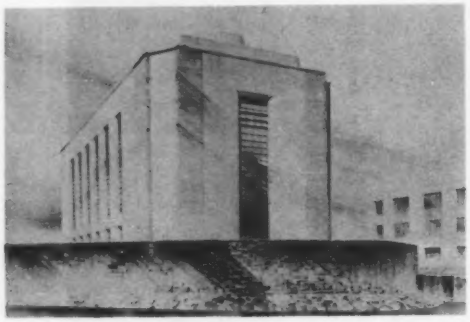
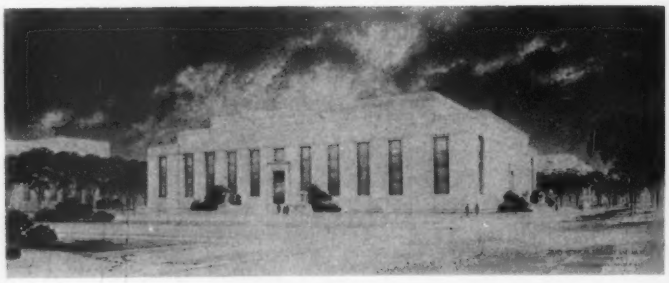


Fig. 5. West Central Heating Plant

Fig. 8. Army Medical Library. Eggers and Higgins, Architects



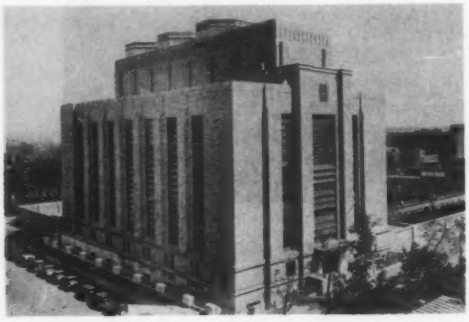


Fig. 7. The Government Central Heating Plant. Paul Cret, Architect

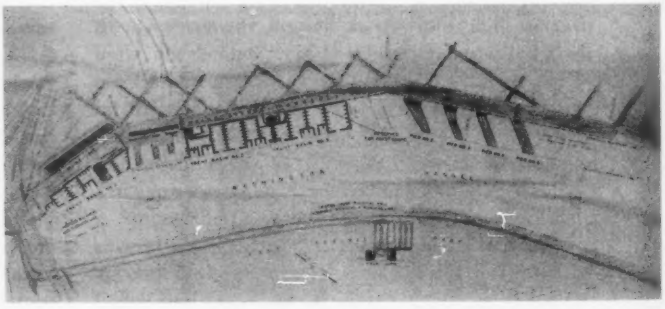


Fig. 10. Washington Channel Waterfront Improvement. U. S. Engineer Office

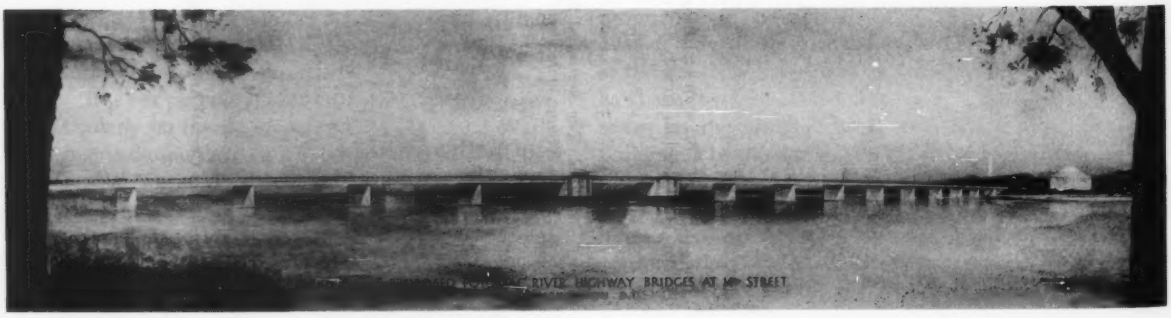


Fig. 9. Proposed Potomac River Highway Bridges at 14th Street

PLATE X

structed during the past 40 years, and as is well known it is the most outstanding Institution of its kind in the country.

A West Central Heating Plant (Pl. X, Fig. 5) is being built adjacent to the Rock Creek Parkway at K Street, Northwest. Congress had appropriated $7,000,000 for it, but construction was held in abeyance on account of the War. It is unique in its design, in that it is like the Main Central Heating Plant (Pl. X, Fig. 7), with smokestacks built into the building (designed by the late Dr. Paul P. Cret, near the Bureau of Engraving and Printing). Thus there will be no ugly projecting smokestacks that in many places mar the beauty of our cities, being installed also with smokeless firing equipment. Somewhat over 125 buildings will be heated by both units.

To the south of F Street, Northwest, in the area extending from Nineteenth Street westward to the Potomac River, it is proposed to complete the building begun for the War Department, but now housing the Department of State, and to the west of it, along the Potomac River, a large Navy Department Building. The late President Franklin D. Roosevelt was much interested in this, and planned to have an historic ship basin constructed in connection with it, as well as a naval museum. The Public Buildings Administration has authority from Congress to buy land for the proposed building.

The National Capital Park and Planning Commission, of which Major General U. S. Grant III is Chairman, formulated a large and comprehensive scheme for what has been termed the East Mall, that is, the monumental development of East Capitol Street for a distance of two miles eastward from the Capitol to the Anacostia River. It is to be a part of the central area of the National Capital (as L'Enfant had intended in 1791), which from the Anacostia westward to the Potomac at the Lincoln Memorial would be five miles in length. (Pl. IX, Fig. 3.) With this plan carried out, our National Capital would have one of the greatest compositions in city planning ever designed for a national capital. There is still necessary Congressional action for adoption of the scheme.

On the recommendation of the National Commission of Fine Arts, the beautiful Folger Shakespeare Library sets the standard for monumental buildings on East Capitol Street. Thus it has been decided to construct, as soon as Congress makes funds available, an Army Medical Library (Pl. X, Fig. 8) on the square next to the Folger Library, on the south side of East Capitol Street. The building was designed by Eggers & Higgins, Architects, of New York City. Back of these buildings, along Constitution and Independence Avenues (extended) it is proposed to have Government buildings in limestone.

The District of Columbia Government, through its Municipal Architect, submitted designs for the new District of Columbia Library at Sixth Street and Pennsylvania Avenue, Northwest, and for the completion of the Municipal Center development in that locality. Numerous public schools, fire and police stations, are also in the "Post-War Program."

The District of Columbia Highway Department, in conjunction with the Public Roads Administration of the Federal Works Agency, exhibited plans for several bridges, notably the "twin bridges" at Fourteenth Street (Pl. X, Fig. 9) to cross the Potomac (one for outgoing and one for incoming traffic, four lanes each, to replace the old Highway Bridge), and the South Capitol Street Bridge to cross the Anacostia River to the large suburb by that name. Legislation for these bridges has been adopted by Congress and they are being constructed.

In the meantime, due to the phenomenal growth of the National Capital in recent years, whereby nearly 500,000 were added to the population without a major school building, fire and police station, and other needed civic projects being built, the Engineer Commissioner of the District of Columbia, Brig. Gen. Gordon R. Young, prepared a comprehensive Report, recommending an expenditure of $228,000,000 for needed improvements in the District of Columbia. Certain phases of the Report are being carried out, and others will be adopted in future years. Among new projects, the "Dupont Circle Underpass" has gotten under way, and the Commissioners of the District of Columbia have let a contract for the K Street Elevated Highway.

Quite recently, Congress has enacted legislation authorizing the erection of a much needed Court Building, but providing for the preparation of plans only for the present; authority for construction of the building will come later.

The Office of National Capital Parks, National Park Service, Department of the Interior, presented for the Exhibition several designs related to the park development of the National Capital, as well as projects for the development of playgrounds and community buildings.

Closely related to playground development and community building is the plan of the National Capi-

tal Housing Authority to clear the city of blighted areas and of slums. Congress had decreed that there should be no more alley dwellings by the end of 1944, but the war delayed the work on this project. However, every effort is being made to have all alley dwellings removed from the National Capital and to reclaim blighted areas as soon as possible. It has been shown that some blighted areas pay $10,000 a year in taxes and cost the city $60,000 for police, fire protection and schools.

A very significant work for "Washington After the War" is the Washington Waterfront Development of the United States Engineer Office. The design shown at the Exhibition illustrates the scheme of development proposed for the Washington Channel (Pl. X, Fig. 10), extending along a shore line fully two miles in length, providing for recreational piers, club houses, steamboat facilities and the like. The National Capital has 31 miles of waterfront, and there are possibilities of making it as beautiful as that of Havana or Rio de Janeiro.

A Public Buildings Bill was submitted to Congress by President Truman in the fall of the year 1945 and was introduced in the House of Representatives, contemplating an expenditure of $190,000,000 for needed public buildings. But while hearings on the bill were held, there has been no Congressional action on a comprehensive Public Buildings Program, due to the great need for housing and the lack of critical material.

Considering the fact that many offices of the Government are still in temporary war buildings, and the further fact that the Government is renting approximately 5,000,000 square feet of office space in the District of Columbia, a comprehensive Public Buildings Program comparable to that which culminated after World War I in the Public Buildings Act of 1926 may be looked forward to. The City of Washington has become a World Capital and it is as well a very beautiful city to inspire the millions who will come here in future years. By virtue of the Constitution of the United States, it is your city and mine, and we may take pride in our National Capital by calling it "Washington the City Beautiful."

During the past year determined effort has been made to plan for the Sesquicentennial Celebration of the Establishment of the Seat of the National Government in Washington, to take place in 1950. It should be recalled that at the Centennial Celebration national recognition was given to the event; December 12, 1900, was declared a legal holiday, and the Governors of the States and Territories of the Union came to Washington to take part in the celebration. The American Institute of Architects met in Washington that year and asserted that our Capital City should be improved so as to be in keeping with the dignity, wealth and power of the Republic. Thus, as an outcome of the event, there was created the McMillan Park Commission, which reaffirmed and restored the L'Enfant Plan of 1791 and adapted it to the entire District of Columbia. Considering the world-wide influence of the City of Washington today, the Sesquicentennial Celebration of 1950 may indeed take on international significance.

LETTER TO THE EDITOR

18 April, 1947

Editor, S.A.H. JOURNAL
Dept. of Architecture
University of Illinois
Urbana, Illinois

Dear Sir:

A few months ago I was invited to take an important office in one of the art historical associations, to renew my membership in a second and to join a third. Regretfully I refused to accept any of the invitations and my reasons for doing so are given here in the hope that you will print them in your journal to invite further suggestions on the problem raised in this communication.

I have seen the largest of the art historical associations grow big and strong in an amorphous incompleteness; I have heard of the steadily declining membership of the older organizations and of the debilitating weaknesses inherent in the younger societies. Whether there is any truth in these reports does not matter. What matters is the discouraging and bewildering existence of many separate societies, duplicating each other's efforts at bidding for the same members, the same dues, the same scholarly article – even the same time and place for meetings. The results are unhappily evident in poorly attended meetings, sectional dissentions and misunderstandings which perpetuate antiquated or thoughtless divisions in the field of art.

If the theory underlying the nature of some existing organizations were carried further we should have had a separate institute for the study of Renaissance art, another for the Baroque, a third for modern art, etc. Or, dividing the field according to another existing scheme, we might have a society of historians of painting, another of historians of sculpture and a third for the minor arts. Either scheme would merely accentuate the futility of the present multiple divisions.

It would be far better if all the existing organizations would unite to form one comprehensive society in which the desirable features of all the constituent groups would be incorporated. No lengthy arguments are needed to demonstrate the value of such integration. The current trend in uniting the departments of art and archaeology in some colleges and universities as well as the pending reorganization of the American Academy in Rome to include art history, provide sufficient proof for the desirability of the unification of departments with similar purposes. It is practically axiomatic that there is nothing among the aims and functions of any existing organization which cannot be accomplished better through a more comprehensive and powerful society. Accordingly I wish to present a tentative plan for such reorganization and open the way to constructive suggestions.

The new society might be called American Association of Art and Archaeology or American Federation of Art and Archaeology. It should be open to every qualified person and institution in the world. In order to preserve some measure of autonomy in the constituent groups there should exist within the board of directors a definite number of committees which will have immediate charge of activities and publications related to their respective fields. Final decisions, however, should be vested in the whole board.

Membership dues might range from $1000 to $1 to make possible a great variety of classes open to professional, semi-professional and lay members of different economic levels. Professional memberships might be graded according to academic rank and regional differences in salary scales. Full professors might pay from $25 to $20, associate professors, $20–15, assistant professors, $15–10, instructors, $10–5, assistants and graduate students $5–3, and undergraduate majors in art, $1. Lay members may be left to choose one of the professional memberships or special memberships may be created for them with graded honorary titles to entice sums of various sizes. The admission of graduate students into membership is practiced indifferently by some existing organizations. Better results could be obtained if students were systematically encouraged to join by the central office and the teacher members with whom they are in daily contact. The extension of membership to undergraduate art majors is recommended for two reasons. First, in the hope that their contacts with the older members and the functions of the society would encourage some of them to become graduate students. Second, because those of them who do not become teachers, artists, critics or museum workers, will constitute an important part of the intelligent public to whom the art professions look for assistance. The association and the individual members should keep track of these young members. Upon their graduation from college they should be enrolled automatically in one of the local chapters of the associations.

The purpose of the local chapters is to keep alive interest in the aims of the organization throughout the year. The new society should incorporate the existing chapters of the other organizations and establish others whenever desirable. The activities of the local bodies will vary according to the finances and nature of the membership but should include lectures by visiting lec-

turers as well as by local professionals. At times even serious lay members who have kept their interests in research alive might be encouraged to present papers in fields not treated by the professional group. But the most important means by which important specialized research or imaginative syntheses might be brought to the local chapters would be an endowed lecture fund similiar to the Norton Lectureship. If properly regulated all important fields of art may be periodically and systematically represented.

In financing the activities of the local chapters the practice of some of the existing organizations might be carefully studied. One of these permits the local society to use a percentage of its membership dues. Another accepts voluntary contributions or levies separate fees for defraying the cost of refreshments. A third gets its lecturers free but levies a fifty-cent charge upon those who partake of refreshment.

The publications of the new organization may consist of two journals. One for scholarly articles published quarterly or bi-monthly and edited jointly by a group of associate editors, each responsible for his own field but working in close association with an editor-in-chief. The name of this journal might be emblematic of the union of the major fields or of the present organs. It might be called *Journal of Art and Archaeology* or *Bulletin of Art and Archaeology*. The other periodical suitable for the more popular articles, news, methods of teaching, etc., might be published monthly and called *American Magazine of Art, Art Journal, Art Bulletin, Art Notes, Art Post*, or some similar name.

In appreciation of the sentiments attached to the names of the existing organizations and their publications I have tried wherever possible to use portions of existing titles in formulating the new. But it is impossible to make composite names which will reflect the names of all the constituent groups without resorting to long and awkward combinations. I hope that the sacrifices involved in the merging of the identities of the different organizations in existence will not stand in the way of realizing a new society which will be of greater benefit to all professional members and to the intelligent public from whom we receive our support and for whom is destined ultimately all that we do as teachers, artists or museum workers.

In order to effect such desirable unification I urge respectfully the officers and the members of the different organizations to consider very seriously the foregoing recommendations at their next regular or special meeting and to appoint a committee which will meet with similar committees chosen by other societies to discuss steps by which the new organization might be created. To that end copies of this communication are being sent to the secretaries of the societies alluded to and to the editors of their respective publications: American Federation of Arts, American Society of Aesthetics, Society of Architectural Historians, Archaeological Institute of America, Athenaeum, and College Art Association.

Yours very truly,

DIMITRI TSELOS
New York University

CURRENT BIBLIOGRAPHY in Architectural History: *April 1945-June 1947*

Due to adverse conditions, it has not proved possible to compile and arrange the Bibliography from April 1945 to June 1947, as intended. This will be included in the next issue but composed only of those items on the Journal's list which are not covered in the "Art Index." Volunteers for this task will be most welcome.

In this connection, may we express the thanks of the Society, and of the Journal editors, to one of our Directors, Miss Ruth V. Cook, for the compilation of the Bibliography during past years. These words of appreciation seem very small in comparison with the work she has done but we are deeply grateful.

THE CONTRIBUTORS

H. Paul Caemmerer is Secretary of the National Commission of Fine Arts. He is a member of the American Historical Association, The Thornton Society, and President of the Columbia Historical Society of the District of Columbia. He is the author of *Washington, the National Capital* (1932) and *A Manual on the Origin and Development of Washington* (1939). At present, he is working on a biography, *The Life of Pierre Charles L'Enfant* and would appreciate pertinent material.

Edward R. DeZurko is Assistant Professor of Architecture at Kansas State College and a practicing architect in Manhattan, Kansas. He has written a more detailed survey of the early churches of Kansas which is to be published in a Kansas State College Bulletin. He is also interested in the construction of early Kansas forts and has gathered extensive material on them. In September Mr. DeZurko joins the architectural staff at Rice Institute.

Clay Lancaster is one of the Avery Library staff at Columbia University and the author of a number of articles on American architecture. As a former resident of Kentucky he has a special interest in Kentucky architecture. Those with like interest may wish to be reminded of his article on Gideon Shryock and John McMurtry in *The Art Quarterly*, Autumn, 1943.

Edward Steese is a practicing architect in New York and a member of the American Institute of Architects. Educated at Princeton, he served for a time as chief designer with Carrère and Hastings. In partnership with L. G. Noyes from 1930 to 1932, he has practiced individually since the latter date. He has published two volumes of verse, edited *A Princeton Anthology, 1920–25*, and contributed to British and American literary and architectural periodicals. The fact that he was born in a "Vaux-like villa" in Scarsdale (which he still occupies in summer) predisposes him, he believes, to a sentiment for nineteenth vagaries.

PUBLICATIONS RECEIVED

Archivo Espanol de Arte. Nos. 73–76, Jan.–Dec. 1946.

Emilio Harth-Terré: *Por el fuero de una buena ciudad*. Lima 1946.

Deering Davis: *Annapolis Houses 1700–1775*. New York, 1947.

Samuel Wilson, Jr.: *An Architectural History of the Royal Hospital and the Ursuline Convent of New Orleans*. Reprinted from *Louisiana Historical Quarterly*, Vol. 29, No. 3, July, 1946.

PROJECTS IN PROGRESS

Several members have suggested that current research projects be listed in the JOURNAL as an aid to those engaged in the projects and to others working in related fields. We agree with this suggestion and shall welcome information about such projects and the needs of the respective researchers.